

HIT PARADER

Special Issue

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METALLICA

AEROSMITH

BADLANDS

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STRYPER

WASP

POISON

RATT

KISS

**BLUE
MURDER**

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Vengeance

Bullet Boys

Banshee

Motley Crue

Centerfold



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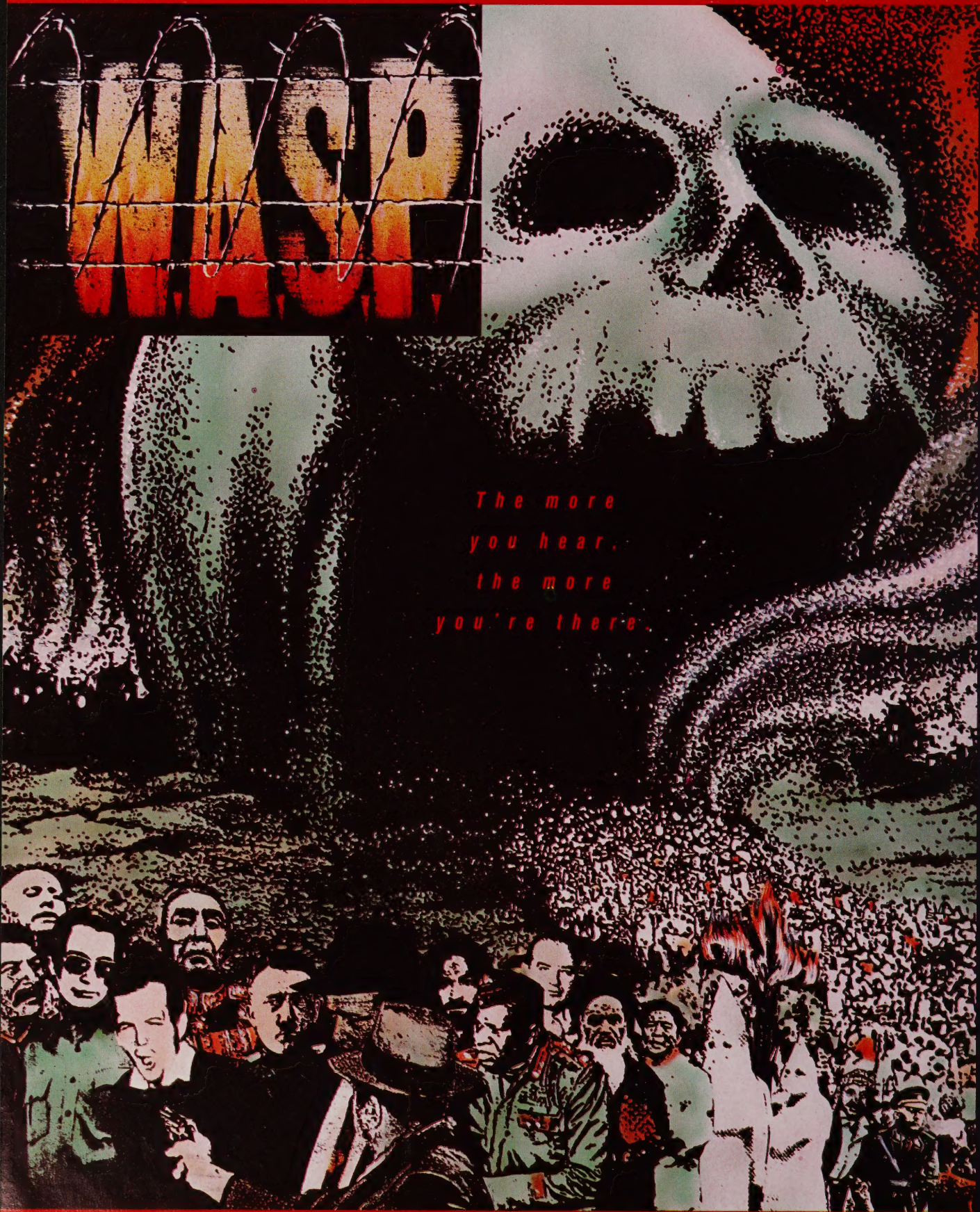
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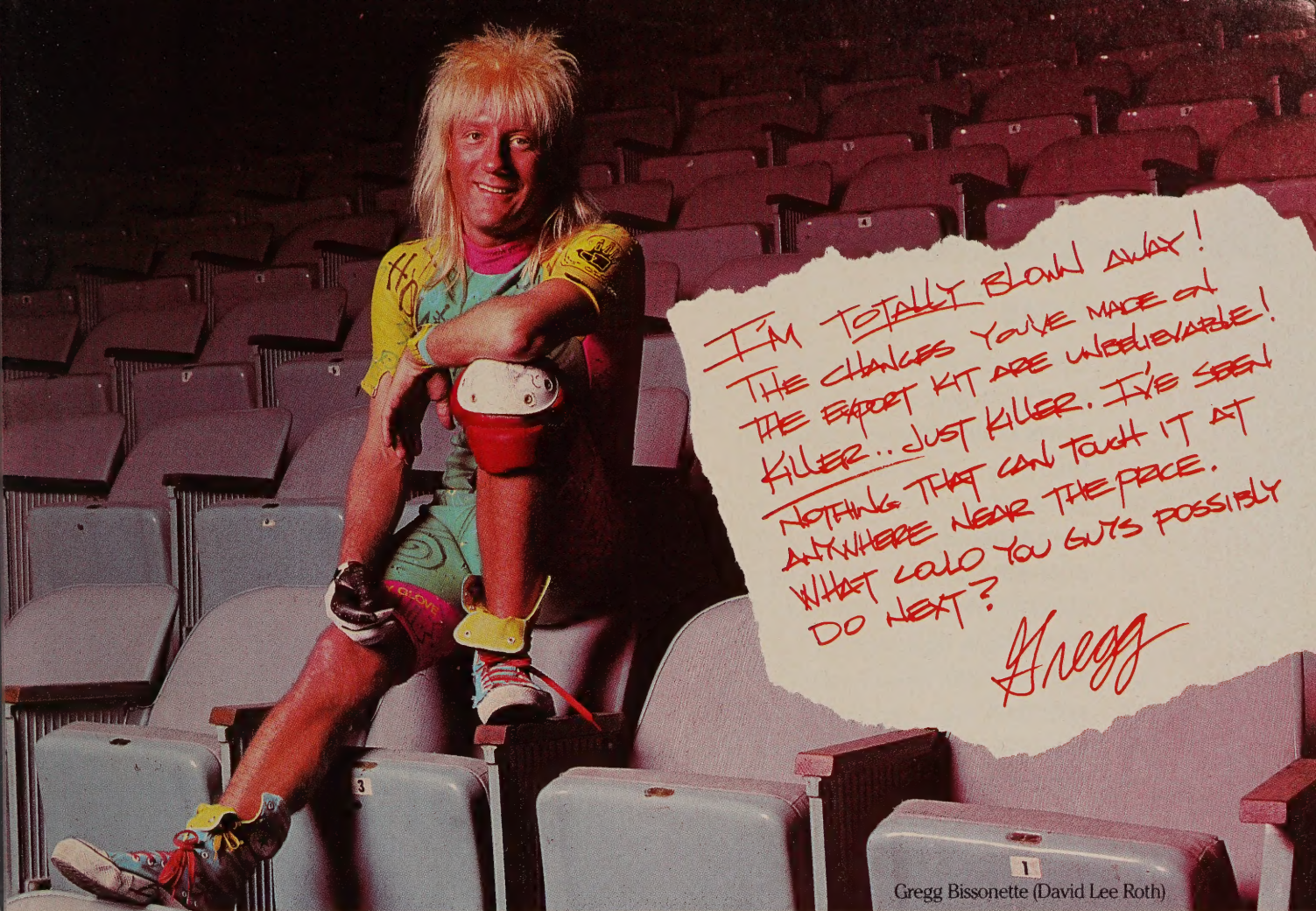


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Publisher
John Santangelo

Editor-in-Chief
John Shelton Ivany

Editor
Andy Secher

Assistant Editor
Adrianne Stone

Associate Editors
Charley Crespo
Mary Jane Canetti

Photo Editor
Debra Trebitz

Managing Editor
Anne Leighton

Copy Editor
Robin J. Schwartz

Executive Art Director
Tony Merola

(For subscription and back copy
information, call 203-735-3381.)

ADVERTISING REPRESENTATIVES:

NATIONAL ADVERTISING DIRECTOR
Mitch Herskowitz
441 Lexington Ave.
Suite 808, New York, N.Y. 10017
(212) 490-1715

WEST COAST REPRESENTATIVE
Jeff Lubetkin Associates
P.O. Box 9252
Calabasas, CA 91302
(818) 340-0300

MAIL ORDER (EAST)
Wayne Advertising
441 Lexington Ave. Suite 808
New York, NY 10017
(212) 490-1715

MAIL ORDER (WEST)
Jeff Lubetkin Associates
P.O. Box 9252
Calabasas, CA 91302
(818) 340-0300.

Advertising Manager
Victor Sierkowski

Advertising Production
Carol Olechnowich

General Manager
Ed Konick

Executive Editor
William T. Anderson

Contributing Editors

Steve Gett, Dan Hedges, Marc Shapiro, Jodi Summers, David Gans, Ellen Zoe Golden, Toby Goldstein, Bob Grossweiner, Blair Jackson, Ed Ochs, Patty Romanowski, Adrianne Stone, Jeff Tamarkin, Roy Trakin, Charrie Foglio, Janel Bladow, Anne Leighton

Contributing Photographers

Gene Ambo, Larry Busacca, Annamaria Di Santo, Nick Elgar, Rich Fuscia, Ross Halfin, Rick Gould, Jeannine Goff, Todd Kaplan, Gene Kirkland, Bob Leafe, London Features, Eddie Malluk, Linda Matlow, Jeffery Mayer/Rainbow Photography, David McGough/DMI, Barry Morganstein, Paul Natkin/Photo Reserve, Anastasia Pantisios, Retna, Ebel Roberts, Ira Rosenson, Ken Settle, Star File, Jodi Summers, Russell Turiak, Chris Walter/Photofeatures, Mark Weiss/MWA, Frank White, Ron Wolfson/Focal Point, Neil Zlozower Inc., George DeSota, Christopher Lee Helton.

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A full-page photograph of Billy Sheehan, a musician with long, wavy, reddish-brown hair. He is wearing a dark, shiny leather jacket over a dark, patterned shirt. He is holding a blue Yamaha bass guitar vertically, with his hands resting on the neck. He is looking directly at the camera with a serious expression. The background is dark and textured, possibly a tent or a stage backdrop. The lighting is dramatic, highlighting his hair and the texture of his jacket.

BILLY SHEEHAN

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Roots

by Ivan Sawyer

Each issue, Hit Parader journeys back in time with a rock and roll celebrity to learn about his formative years. This month's time traveler is none other than Def Leppard's charismatic vocalist, Joe Elliott.

Joe Elliott always smiles when he thinks about Def Leppard's early days. It's easy to fondly recall the tough times in your career when you're sitting atop a platinum goldmine that's sold more than 14 million copies of your last two albums. But those difficult early days are what have given Joe the perspective to fully enjoy the accomplishments his band has achieved since they first burst upon the scene in 1980.

"You never can forget who you are and where you came from," he said. "I see some guys in bands who change a great deal once they start seeing a bit of success. I don't think that'll ever happen with any of the guys in this band. We're still loyal to one another, and to our friends and families. We can think back to those early days in the clubs, when we were happy just to have a place to play — let alone make any money — and that makes us appreciate what's happened to us even more."

Back in 1979, former drummer Elliott and buddy Rick Savage were playing in a band called Atomic Mass. Joined by guitarists Steve Clark and Pete Willis and drummer Rick Allen, the combo attempted to scrounge weekend gigs around their home in Sheffield, England — though all had day jobs, just in case their dreams of rock stardom didn't pan out. In fact, Joe can recall more than a few occasions where the band's shows interfered with their work schedule.

"It's hard to play two sets in a club, dismantle all your gear and load it into a car, get home, grab a few hours sleep — if you're lucky — then be set to do anything at 8 AM the next morning," he said. "But we were so dedicated to the band that we didn't let little things like missing sleep stand in our way. We were willing to do anything in order to play."

During those early days, the band's set was, obviously, a far cry from what it is today. In fact, most of their songs weren't original compositions, but rather covers of old T. Rex and Thin Lizzy tunes. But as the fledgling unit grew more comfortable onstage, things began to change. First to go was the name Atomic Mass. Taking their inspiration from a cartoon of a cat with a

Joe Elliott



Joe Elliott: "We're still loyal to one another and to our friends."

hearing horn that Elliott had drawn one day, the group rechristened themselves Def Leppard and began working on original songs that mixed their influences with their own musical ideas.

"Once we realized that we wanted to make the group our career, things started to come together," Elliott said. "Of course, we had no idea what would become of us in the years ahead, but we knew that we were going to give the band our best shot. The name Def Leppard just struck us as funny, and it did have a certain Led Zeppelinish ring to it. Once we had the name, the songs started coming together — it was great."

Soon the group had enough material, and money, to venture into the recording studio for the first time to lay down tracks for an EP called **Getcha Rocks Off**, which they proceeded to release on their own Bludgeon Riffola Records label. Though only a few thousand of the EPs

were printed, they soon began circulating through the British metal underground, creating quite a buzz about this new band known as Def Leppard. Soon, the band began getting offers to play weekend showcases in London. From there, a major label album debut was right around the corner.

"It seems so simple when you condense things like that," Joe said with a customary smile. "But I can tell you that a lot of hard work went into getting our careers going. Obviously, there are a lot of rewards to being in a successful band, but I don't want anyone to ever think it's easy. You've got to love playing music more than anything, and you've got to be willing to make the sacrifices. If you're in this business to party, you'll probably have a tough go of it. But I shouldn't be telling people what they should or shouldn't do — that's not what rock and roll's all about. We've broken a few rules along the way too." □

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INFORMATION center

Don't read too much into **Paul Stanley's** recent solo tour. While there has been much speculation about **Kiss** breaking up, according to Mr. Stanley his brief road jaunt was caused more by boredom than the desire to leave the Kiss fold. Stanley's tour, which featured a band consisting of bassist **Dennis St. James**, guitarist **Bob Kulick** and drummer **Eric Singer**, has packed clubs and arenas throughout the country, yet Paul's heart remains with Kiss. "This is just for fun," Stanley said. "If people want to read more into this, then they're wrong."

Axl Rose in trouble with the police? Oh gosh, what a surprise! It seems that a few weeks back Axl was at the home of his guitar buddy **Slash** late one evening and the pair were working on material for the band's upcoming LP. As usual, Slash's guitar amp was turned to the proverbial "10", causing his neighbors an understandable degree of grief. One disgruntled "friend" decided to call the cops in an attempt to get the boys to turn down the volume. But when the police arrived, the always rambunctious Axl decided it was better to fight than to switch. He landed up in the county slammer where he spent the night before being bailed out the next morning. Ah the price one pays for stardom.

The members of **Europe** have now headed home to Sweden. **Joey Tempest** and the boys admit to being a little upset about having their latest LP, **Out Of This World**, attain only gold status in America. This, of course, comes in the wake of the double platinum success of their previous LP, **The Final Countdown**. "We still believe **Out Of This World** was our best album ever," Tempest said. "And it was our most successful in many parts of the world. Just because it didn't sell that many copies in America certainly doesn't make it a bad album."

Guitar great **Yngwie Malmsteen** recently played a number of concerts in Moscow where his fleet fingered axework totally amazed everyone. "It was a very exciting experience being able to play in Russia," Yngwie said. "Growing up in Stockholm, which is right across from Russia, you always wonder what is on the other side of the water — now I know."

TIDBITS AND ASIDES

Is **Bon Jovi** running into unforeseen problems on the road?... Is **Whitesnake** having problems finding a guitarist to replace **Vivian Campbell**...

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373308

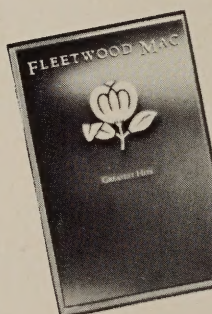
Metallica—...And Justice For All. Blackend; The Shortest Straw; One; etc. (Elektra)
372805-392803

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QUEENSRÿCHE THE WARNING	331173	(EMI AMER)
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AC/DC BACK IN BLACK	305045	(ATLANTIC)
JUDAS PRIEST Defenders Of The Faith	324632	(COLUMBIA)
OSZY OSBOURNE Bark At The Moon	323675	(CBS ASSOC)
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AC/DC For Those About To Rock We Salute You	312389	(ATLANTIC)
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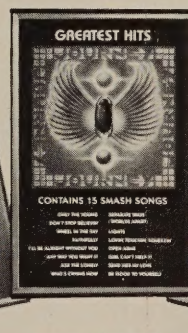
WINGER	374652	(ATLANTIC)	ANTHRAX State Of Euphoria	374264	(ILLUMINAGORCE WR)
MÖTLEY CRÜE Theatre Of Pain	336719	(ELEKTRA)	ACCEPT METAL HEART	333351	(PORTRAIT)
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RAVEN STAY HARD	334151	(ATLANTIC)	OSZY OSBOURNE Blizzard Of Ozz	309120	(JET)
QUIET RIOT QR	375667	(PASADENA)	ACE FREHLEY Second Sighting	370726	(ILLUMINAGORCE WR)

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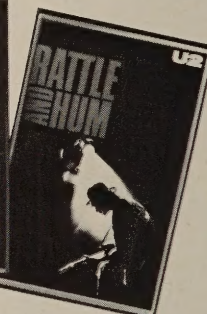
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CIRCUS OF POWER

True Grit

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Circus Of Power: "We're into tattoos because they represent a lifestyle."

by Rob Andrews

We can hear all you little metallers and metallettes out there begging to know what's "in" this year. You want to know if black leather and studs are hip. You're dying to find out if python boots and silver chains are all the rage. Well, the fact is that 1989's big "in" happens to be tattoos — just ask the guys in Circus Of Power. They don't really care that bands like Guns N' Roses, Jetboy and even Motley Crue beat them to the punch long ago in marking their skin with a variety of exotic patterns. To these New York metal mavens, tattoos and rock and roll are really all that matter in life.

"We're into tattoos because they represent a lifestyle," vocalist Alex Mitchell said. "We're into things like bikes and leather and, of course, hard-hitting rock and roll. But the tattoos are a big part of us — I've got 'em all over my body. People take one look at me and they know where I stand. I ain't some Wall Street guy, that's for sure."

Circus Of Power's rough 'n ready attitude is evident on the band's self-titled debut LP. Featuring a series of sexy, high-stylin' yet eminently catchy tunes like *Heart Attack*, *Motor* and *Backseat Mama*, Mitchell and bandmates Ricky Mahler (guitar), Ryan Maher (drums),

Zowie Ackerman (guitar) and Gary Sunshine (bass) have made a name for themselves as the East Coast's answer to the L.A. metal movement. While their look and sound do borrow significantly from that Left Coast source, the group's straight-ahead style and street smart lyrics give them a freshness sorely lacking in most of the acts on today's metal scene.

"We don't think there's a place for a lot of extra shit in a band's music," Mitchell said. "We're not putting down the groups that dress in sequins and wear lots of makeup — maybe that works for them. But for us, it just takes away from the music. An ideal show for us is to walk right off the street, take off our shirts and get down to work. The music's the star of our show — we're just along for the ride."

Circus Of Power was formed by Mitchell and Mahler in the summer of 1986, after the pair discovered each other on the New York club circuit. Realizing they shared an interest in hard rocking music that mixed the fury of the early Rolling Stones with the power of metal, they set out to find other local musicians who shared their musical vision. Once the group's lineup was set (Ackerman was the last to join, coming aboard soon after the group's LP was completed), they went to work in New York area clubs, attracting sellout crowds at such

legendary sleaze pits as CBGB's.

"Yeah, we played all those famous places in New York," Mitchell said. "But once you've been in a place like CBGB's, you've got to wonder why it's famous. It's really a disgusting place — but I guess we fit right in. But the clubs were cool. That's where we met the guy who produced our album [Daniel Rey], and that's also where we ran into Iggy Pop."

Pop, in fact, was so turned on by the band's "raw power" that he provided Circus Of Power with the song *Crazy* for their LP. He also asked the group to open for him on several dates during his most recent U.S. tour. With that kind of support, Circus Of Power was quickly able to make a mark on the musical community, attracting a small but ever-growing cult following.

"Once you get the stamp of approval from someone like Iggy, things begin to happen," Mitchell said. "He helped open some doors for us, but it was up to us to walk through those doors, and we have. We're not scared to take chances and do things that people say we shouldn't do. We're not that anxious to fit in and be accepted. We're willing to fight for what we think is right and put up with any heat we get for doing things our own way. We're not trying to be the next spandex pretty boys with a Top 10 record. If we reach the Top 10 it'll be great, but it won't be because of the pants we're wearing." □

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RATT

No Way Out

*Ratt Pack Hit
The Road To Support
Reach For The Sky.*

by Stan Vukovich

Ratt are full of surprises. Just when you think you've got 'em figured out, they go and pull a fast one on you. Stephen Percy, Robbin Crosby, Warren DeMartini, Bobby Blotzer and Juan Croucier are some crafty bunch of rockers! Just when some fans were ready to leave 'em for dead, those ol' rockin' rodents slipped 'em a surprise with their latest LP, **Reach For The Sky**, and are now watching the album sail off for platinum paradise. Before this record, even some folks at the band's record label were wondering what Ratt were up to — why they weren't creating the buzz they had on such earlier LPs as **Out Of The Cellar** and **Invasion Of Your Privacy**. The answer was simple: they were just waiting for the right time to unleash their latest batch of pop/metal dynamite on an unsuspecting rock world.

"If people ever started writing nice things about us, I don't know if we could handle it," Percy said with a toothy grin, propping his booted feet atop a coffee table. "But we've learned never to listen to what everyone else is saying. We just go about our business our way, and that's been very effective for us over the years. There are plenty of bands that read every story written about them, and always want to hear what everyone thinks of their album. Sure we're interested, but sometimes we go out of our way *not* to hear or read what people are saying."

"We know when we've done something good," Crosby added. "We know that **Reach For The Sky** is a very solid album. We didn't wait to get the thumbs-up from people because we didn't want to. We know that there were plenty of people who thought we were crazy to record a song like *Way Cool Jr.* It was something a little different for us, but it was something we wanted to do. This album is the one that's gonna help us break down any remaining barriers to our music."

Stephen Percy

People began to think they knew everything about our music — we wanted to show 'em that they didn't."

The chart success that **Reach For The Sky** has enjoyed (rocketing into the Top 30 only three weeks after its release last November), has been a bold indication that though there may be a bunch of younger, faster bands on the rock scene, Ratt still hold a very special place in the hearts of rock fans everywhere. With the band's previous four LPs having sold a combined total of over seven million copies, and their latest vinyl venture seemingly assured of topping the million-sales mark, Ratt seem well on their way to becoming one of the most successful rock acts of the last decade. Such accomplishments still please the Ratt packers, but they accept their current success with the same laid-back attitude that greeted their first rate of stardom seven years ago.

"We don't overreact to things," Percy said. "We're just cool California dudes. Just because we're not jumping up and down doesn't mean we're not excited by what's going on. Hey, we're real happy just to have an album out and to be back on the road. We had about six months off after the last tour ended, and that was the first real vacation we had in about five years. It was fun at the beginning, but then we really started missing not seeing the fans and playing live. That's why we're probably happier right now than at any time in our career. We're feeling good, and we're sounding great."

Though their music has returned them to the spotlight, ironically, the members of Ratt remain one of the lowest-profile groups in metal off the concert stage. Word about the current relationships of bands like Motley Crue and Guns N' Roses routinely fill the rock gossip wires, but rarely does one see the name of a Rattster linked with anyone. Sure, Crosby had his mug plastered in **Playboy** last year when his girlfriend served as a centerfold, and Percy never seems to miss a party. But aside from those rare hijinks, the Rodents enjoy keeping their private lives as private as possible.

"We've never really opened up about what we do once we get offstage," Crosby said. "We've always believed that our music was good enough for the focus to be on that. It's not that we're boring people or anything — we can get pretty wild at times. But our idea of a good time isn't falling down drunk in the Rainbow and then having **Hit Parader** write about it. We like keeping a touch of mystery around us, and the best way to do that is by not divulging every secret of our personal lives."

"We've toned down a lot in recent years," Percy said. "We were never the wildest guys in this town, but now that most of us are either married or have steady girlfriends, we tend to stay home a lot more than we used to. We're real comfortable with our lives — we like who we are

and what we do. We don't have to go out and prove how tough we are or how smart we are to anyone. That's one of the things that has always made us different from a lot of the musicians in L.A."

Tough and smart though they may be, as Ratt's current tour unfolds, the band find themselves faced with the task of reaching a new generation of fans. So far, the tour hasn't exactly been packing 'em in, and while the group feels certain that business will pick up as the weather warms, there is a touch of concern in Percy's voice when he discusses Ratt's current road plight.

"It's been tough for a lot of bands over the last year," he said. "But we're not suffering. We've learned what our strong markets are, and where we have to be careful. But in that same regard, you just can't avoid a section of the country. There are plenty of fans in each city, and it's our job to reach 'em. We want to bring our Ratt 'N Roll party to every city in America before this year is out. If we don't have a sell-out in every city, we'll live. That's not really that important. We just want to know that we're putting on a great show and that the fans are enjoying it. If that happens, the ticket sales will take care of themselves." □

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CAUGHT
in the act

Ozzy Osbourne

by Paul Hunter

It had been a long time since Ozzy Osbourne had prowled the concert stages of America — three years to be exact. During that time his band had undergone a considerable face lift, and the Oz himself had once again tried to give up drinking. So when the now-sober, revitalized Osbourne hit the stage, surrounded by his new bandmates — guitarist Zakk Wylde, bassist Geezer Butler and drummer Randy Castillo — many in the audience wondered, could this on-the-wagon, health-conscious guy possibly compare with the wild 'n crazy Oz of old?

"I don't want to compete with my past," Ozzy said, relaxing in his dressing room shortly before going onstage. "I think the music I'm making today is the best of my career, and a lot of fans seem to agree with me. If some other people want me to go back to being the drunken fart who bit the heads off bats, they can go


screw themselves. I've been doing this for twenty years — since before some of the people out there were even born! I can still do it as well as anyone, and that's what I'm out to show."

It didn't take Ozzy long to prove his point. Emerging under the spotlight's glare, doing his inimitable hand-clapping, head-bobbing waddle, Osbourne immediately began flashing "peace" symbols at his enthusiastic following. As the tall, lean Wylde laid down the familiar guitar licks to *Crazy Train*, the band jumped to life, kick-starting the evening's proceedings with a 120 decibel attack. Things continued to pick up momentum as the group mixed familiar favorites like *Mr. Crowley* and *Iron Man* with new hits like *Miracle Man* and *Devil's Daughter*. As the packed house rose to their feet — where they remained — it became apparent that not only could Osbourne still turn crowds on, he

could do it better than ever!

"I'm approaching this tour with a lot of enthusiasm," he said before the show's start. "Part of that comes from the fact that I've really missed playing live, and the other part is because I'm so happy with the band. Working with musicians who'll give me a kick in the ass when I need it is just what the doctor ordered for me. I'm sick and tired of dealing with musicians who don't get excited about playing in front of 20,000 people. I still realize that it's an incredible privilege to do that every night, and it's an opportunity I want to make the most of every chance I get."

As Osbourne stated, much of his newfound enthusiasm for the road stems from dealing with Zakk Wylde, the 22-year-old New Jersey native who won out over 200 other candidates to fill Ozzy's vacant guitar slot. Though he remains a bit starry-eyed over touring America



Every one of these babies



Ozzy Osbourne: "I've been playing rock and roll for twenty years — before some of my fans were even born."

with Ozzy, Wylde seems to have his feet planted firmly on the ground — a fact that allows him to fully understand the important job he's assumed.

"I bet I know as much about Ozzy's career as anyone," Wylde said. "I've been a fan of his all my life. He's always telling me that I know things about Black Sabbath's music that even *he* didn't know. I realize what the fans want from Ozzy Osbourne when they buy a ticket to the show. That's what I want to help give them. I'm not trying to make anyone forget Randy Rhoads or Jake E. Lee. They were both great guitarists and I'm proud to follow in their footsteps. But I'm confident in my ability too. I think I can get Ozzy to kick ass onstage every night. That's what we've been doing, and it's been great."

"Zakk never ceases to amaze me," Ozzy replied. "For a young guy, he's really full of himself. But he's not cocky. He just knows what he wants and he knows how to get it. He's the perfect guitarist for me right now. He provides me with a lot of new ideas, yet I can mold him into the kind of stage performer I want him to be. Together we'll be kicking ass for many years to come." □

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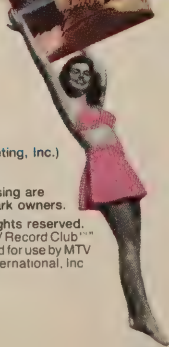
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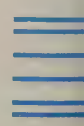
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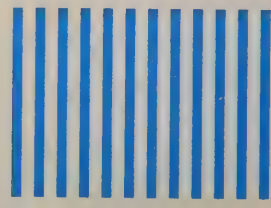
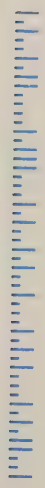
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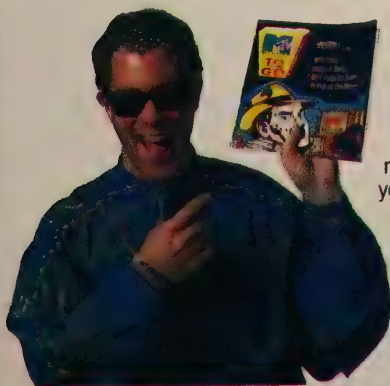
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VENGEANCE

German Metal Men Finally Enjoy Stateside Success.

by **Hans Grieling**

Quick, name a famous Dutch heavy metal band. Can't do it? Do you mean that albums by such international sensations as Horizon, Picture and the incredible Bodine aren't part of your collection? Maybe if you're real sharp you did think of Vandenberg, the band fronted by current Whitesnake guitarist Adrian Vandenberg that released three Stateside albums in the mid-'80s. Clearly, the metal scene in Holland hasn't made a giant impact on the rock world. Hell, it hasn't even made much of an impact in Holland! One band determined to change the Dutch metal tradition of international invisibility, however, is Vengeance.

For guitarist Arjen Lucassen, bassist Jan Bijlsma, vocalist Leon Goewie, guitarist Oscar Holleman and drummer John Snels, the release of their debut U.S. LP, *Take It Or Leave It*, is a dream come true. The chance to have their music heard on an international level comes after five years of struggle in which Vengeance has been hard-pressed merely to survive. Formed in 1983, when Lucassen left his original band, Bodine, Vengeance may finally be on the verge of attaining the recognition they feel they deserve.

"The fact that this album has been released in places like the United States and Britain is very exciting to us," Lucassen said. "We had two albums out earlier in our career, but those just reached the fans in Holland — it was hard for fans in other parts of Europe to get it. But with a big label like CBS behind us, the record is out everywhere, and the response has been very favorable. It really has our heads spinning. We know that our lives may have really changed for the better, and it's a very exciting feeling."

Despite the years of struggle, Lucassen insists that the thought of disbanding Vengeance never crossed his mind. Evidently, the group was able to build enough of a home-grown following to provide them with a comfortable — though far from spectacular — living. And, after all, who wouldn't prefer to play rock and roll than take a 9 to 5 job?

"We've been ripped off in the past," Lucassen said. "We've had our trouble with managers and with record labels, but all those



Vengeance (l. to r.): Peter Verschuren, Leon Goewie, Jan Bijlsma, John Snels, Arjen Lucassen.

are now over with, we hope. The thing that hurt us the most was the lack of promotion we received. Nobody knew about us. As soon as they heard one of our earlier LPs (*Vengeance* and *We Have Ways To Make You Rock*), they really liked us. But until we signed our current deal, we never had people supporting us. That makes all the difference in the world. We really feel that our songs hold their own very well against anyone."

Judging by such new tracks as *Code Of Honour* and *Take It Or Leave It*, Lucassen's assessment may be correct. This band has a certain style and flair, effortlessly blending European progressive rock intellectualism with down n' dirty American rock. The songs are lighthearted and entertaining, but the group's pounding rhythms bring a hard 'n heavy atmosphere to the proceedings.

"We try to write songs that have fun lyrics," Lucassen said. "But some of the tracks on the new album are kind of serious. One of those is

Code Of Honour, which is about a young kid who is cast into the street and has to learn to fend for himself. He has to learn the laws of the street — the code of honour. We have the International School Choir of Amsterdam performing on that song, and after we worked with them a bit they fit in perfectly. At first they were singing too nicely — we wanted them to sound like a bunch of street punks. That took some work, but we can be pretty convincing when we want to be.

"Another song I like is the title track, *Take It Or Leave It*," he added. "It's about how gambling can ruin someone's life. Right now, our stage show is based on that theme and the set looks like a casino, with all sorts of gambling machines up there. We look at life as a bit of a gamble, and up until recently we weren't holding the winning hand. But now, luck has changed in our favor. We're hoping to ride that luck all the way to the top." □

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GUNS N' ROSES

Wild In The Streets

*Sin City Bad Boys Keep Their Rock Train Rollin' With **Lies**.*

by Paul Hunter



I always wanted to be in a band, but I never thought I'd be a singer — I never thought I had a good voice. But I was ready to do anything to be part of a rock group, and since I really got off on singing I figured I'd give it a shot. I ended up singing in bands out of necessity because I was the only one who could carry a tune. At first, I thought I'd play keyboards, then I shifted to bass, then I finally got to singing. But I guess things have worked out for the best.

—AXL ROSE

I really don't give a shit about all the rumors about us. We hear stories every day about how one of us has overdosed or been kicked out of the band. But we don't care anymore. We know

what the truth is, and that's all that's important. Anyway, we've become kind of philosophical about things. We figure that, if nothing else, the rumors make the kids even more interested in us — even if most of them aren't true.

—SLASH

I was born a poor black child.

—STEVEN ADLER

I remember when we heard that **Appetite For Destruction** had reached Number 1 on the charts. We were just outside of Kansas City, in the middle of a soundcheck when somebody told us. We didn't celebrate or anything, we just kind of smiled and went right back to work. We

were happy, but we had a job to do.

—DUFF MCKAGAN

I grew up in Indiana, and that's a real different place from Los Angeles. L.A. is such a big city, it just stretches on forever. I still haven't gotten over the fact that you can start out in L.A. and just drive south, and the city doesn't stop until you reach San Diego. If you drove that far in Indiana, you'd have passed a couple of thousand farms.

—AXL ROSE

We've had some run-ins with the press because they seem determined to turn us into something we're not. They love to write how

we're always acting crazy and destroying things. Well, it's just not true. Maybe they think by writing things like that they're making us seem bigger than we are and badder than we are. But we don't need it and we don't like it.

—IZZY STRADLIN

Sometimes when we're on tour I get these huge cuts on my hands. I try putting this junk known as "liquid skin" on those cuts, so they have a chance to heal. But it doesn't work. I just keep bleeding, and the stuff just keeps the cuts open and actually prevents them from healing. But that's part of being a drummer. I play so hard that my hands just blister. They don't heal up until we stop touring — and we haven't been off the road in a year.

—STEVEN ADLER

There's been so much fuckin' hype goin' on about us that sometimes it seems like we're the Stones or something. It's been really wild. I think all that shit actually overshadowed the music for a while, but we just kept playing until the fans realized there was more to this band than just wild stories. We've finally been accepted as a half-decent rock and roll band — and notice I say *half* decent. We still have a long way to go before we'll be more than that.

—SLASH

Hey, get that guy from **Hit Parader** out of here, we've got to rehearse!

—IZZY STRADLIN

We're not going to let the success we've had go to our heads. We're still just a rock and roll band. If we start acting like stars and saying, "Oh, our first album sold millions of copies," that'll be the end of us. We need to stay hungry to make the kind of music we want. If we let what's happened to us change us, we'll all be on some unemployment line a few years from now.

—DUFF McKAGAN

When I was in high school I was an athlete, a real jock. But I kept having trouble with the authorities who kept telling me to do things a certain way. They'd tell me to stand in line, and I'd say, "Fuck you." That isn't the way to get along well in school. So after a few years, I just gave in and started to grow my hair and smoking pot. My attitude was that since I was already in trouble all the time, I might as well give everyone a reason to hassle me.

—AXL ROSE

I don't think we'll ever release another single. The success of *Sweet Child O' Mine* was more a fluke than anything else. We only did that as a single because the record company

wanted us to. It was successful, but we're not a singles band. We want people to react to our entire album. I'm sure we'll do some more videos, but we'll really have to have our arms twisted to do another single.

—SLASH

We never set out to be role models for kids. We're just us. If some kid is dumb enough to try to act like us, we take no responsibility for what might happen. The kind of life we lead is good for us — but we've been lucky. You could end up dead just as easily as having a Number 1

album.

—DUFF McKAGAN

We try to avoid any association with the whole "glam" scene. I don't even take the time to do my hair the way I used to. Thankfully, we've already reached the point where we can do whatever we want and not get hassled for it. We may go back to doing some outrageous things with our appearance next time. It might be interesting to find out exactly how much we can get away with before we land in jail.

—AXL ROSE

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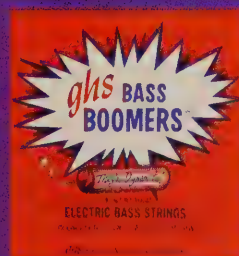
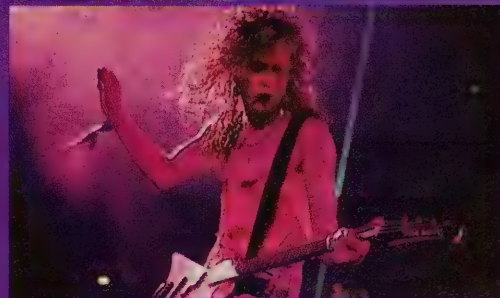
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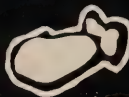
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MAIL

I just picked up your January '89 issue and I thought, "Cool — my favorite, Kirk Hammett, and the rest of Metallica on the front!" Good timing, cause their album is GREAT. They are getting better and better. I wish I could see them in concert around here, cause I'd love to hear Kirk play live. Another good band and good guitarist is I.N.C. (Indestructable Noise Command) and Eric Barath. He plays so many solos in their albums. It's unbelievable that we haven't heard of him before.

A Texas Thrasher
Harlingen, TX

In the February article on Badlands, it was stated that Ray Gillen had never recorded before. This is wrong. Ray laid down four tracks on Phenomena's recent **Dream Runner** album. Most importantly, he sounded great. And Badlands — with hot drummer, Eric Singer (listen to his work on Sabbath's **Seventh Star** and **Eternal Idol**) — should put out an awesome album. Thanks for the article and keep up the coverage of the dynamic Badlands crew!

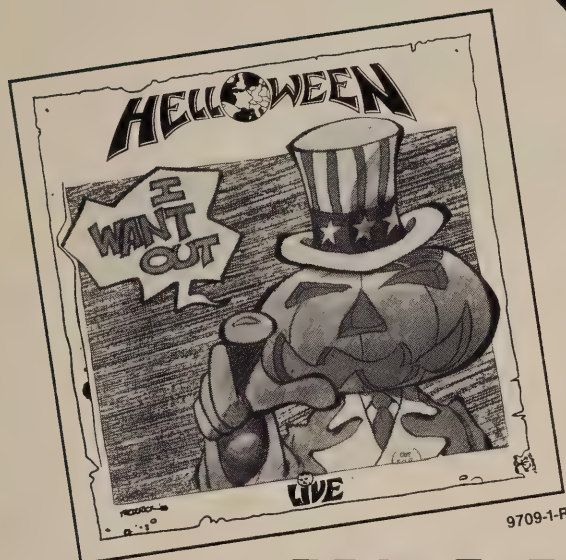
Bryan Lewis
Missoula, MT

I want **Hit Parader** to make a report on the Great Kat. I read **Hit Parader** every day and night and it's all the same thing about the same bands. Please do something different. I love Lita and Kat and I'd like to see them nude.

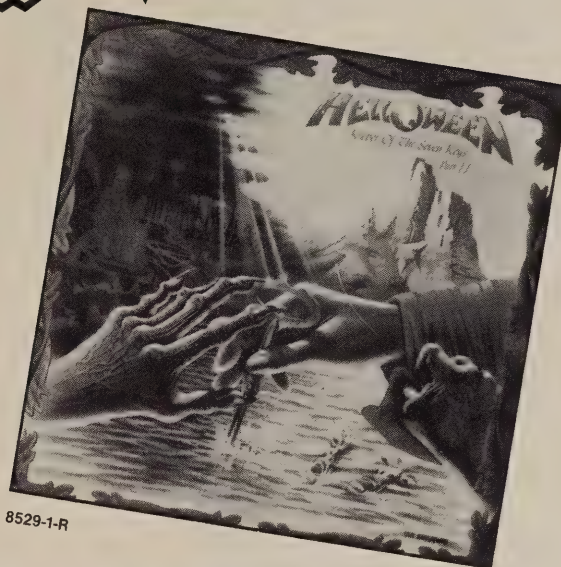
C.C. Joe
Toa Alta, PR

I want more Ozzy and Aerosmith! Don't you know REAL rock and roll? These dudes are legends. They've been around longer and know how to rock without wearing a ton of makeup and clothes out of Fredericks of Hollywood! I'm sick of glamour gals, Poison, Bon Jovi and Europe. Why not use your time more wisely and print some articles about the king of heavy metal and the bad boys from Boston?! If I want to read about a bunch of guys getting together and sharing makeup, I'll pick up a *Cosmopolitan* magazine. Come on guys, get your shit together and get some more pictures of the Oz and Aerosmith. And print some great interviews, too!

Sherry P.
Delaware, OH



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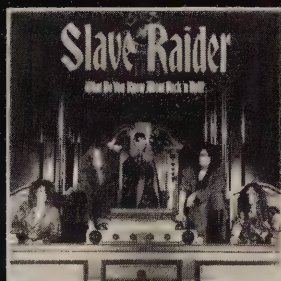
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Neil Zlozower

Great White: Do they deserve more respect?

I'm writing to ask why you people do not give Great White their due respect. They've been putting out great music since '82 but are just starting to get truly noticed. They are a good-looking band and have all the talent they need. Jack Russell has a voice that is incredible and he is a showman as well. Why aren't these guys receiving their deserved credit and attention from you and the rest of the metal press? The only thing that makes them different from the rest of the bands is their lack of conceit. Maybe they aren't the best-looking band, but talent comes first and that's what really matters. And they certainly have enough in that department.

B.P.

Hudson, NY

To Bon Jovi:

The making of **New Jersey** may not have taken four years, but you should have invested that much time on it. It would have, at least, sounded good. **New Jersey** is worse than **Slippery When Wet**. Call me when you have a good song. Until then, I'm going to rock with the album that was worth the four year wait, **Hysteria**!

Michigan, Not New Jersey

I have taken it upon myself to write to you in defense of "glam rock" fans, being one myself. For too long, I have stood in the shadows while reading and listening to self-proclaimed music experts degrade and humiliate "glam rock" bands such as Poison. Simply because a band dresses a certain way or acts a certain way does not mean they are not a good musical influence. I have read too many times how bands such as Poison have only one following — high school, teeny-bopper girls with raging hormones. Pardon me! I am a 22-year-old college student with two jobs and I do not claim to be a music expert. Yes, I am female. But the fact remains — petty ridicule is out. Glam is not. If glam bands want to be glam, let them.

This is *the U.S.A.*, isn't it????? For once, can't we agree that metal fans — whatever your choice may be — need to unite in order to save our music from congressional censorship?!

M. Kelly Rose

Simply A Fan

Middleburg, VA

I would like to know what invisible realm all of the bassists and drummers of the world have stepped into. Of course, singers and guitarists are important, but don't people realize that without the concrete foundation of drums and bass, they might as well be standing on street corners playing folk songs to old people? There should be more info on bass players and drummers. Start putting them on centerfolds and covers more often! What happened to their interviews?

Laura West

Mt. Shasta, CA

P.S.: Shit! Fuck! Damn! Piss! Hell! There, I've met your quota!

Yo dudes! One thing I want to say is your mag rocks! You guys get some of the best interviews with all the new stars. Could you put in more articles on Bullet Boys, House Of Lords and Britny Fox? These three bands all have kick-ass albums and deserve more recognition than they are getting. They all worked real hard and deserve to be where they are now — at the top!

"Dave the Dude"

Ansonia, CT

Please tell me where the hell Scott Ian gets off. Twice you've had Anthrax as a Celebrity Rate-A-Record and twice he's put down Dokken. I understand that everyone's got their opinions, but he can't back his up! In the February issue, he came out with "I don't even want to hear the A-side, because of the title — *So Many Tears*." That asshole! How the hell does he know what *So Many Tears* is about?! It's about all of the

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fucked-up people in the world and how you can't change them. Maybe Scott shouldn't judge a book by its cover, especially in **Hit Parader**. Hopefully Dokken fans (like me!) will beat the shit outta him for that.

Sincerely,
Shannon Radford

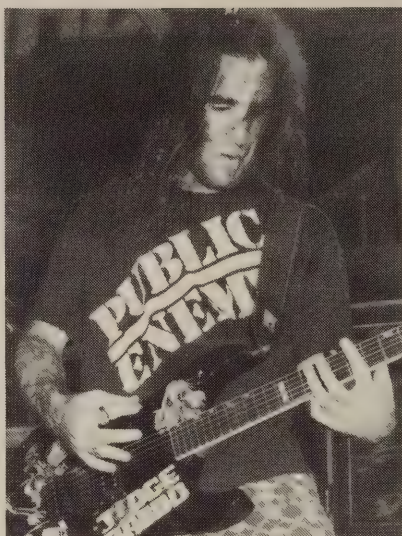
Is Jon Bon Jovi married or not? In the winter issue of **Heavy Metal Heroes**, there is a picture of him and Dorothea Hurley with his arm around her and a caption saying, "Today, Jon spends as much time as possible with his new wife, Dorothea." The marriage issue is really bothering me and I wish Jon would give a definite answer. A month ago, he was quoted as saying, "Marriage is an institution and I'm much too young to be institutionalized." So Mr. Jon Bon Jovi, are you or aren't you married? And if you are, why didn't you admit it before? Are you afraid of something?

Alie

P.S. And if so, where's the wedding ring?

Although I am a big Guns N' Roses fan, I think it is pretty pathetic that these guys cannot go onstage without being loaded. Slash, alone, is probably keeping Jack Daniels in business. I guess what they really are is a bunch of talented alcoholics.

A Fed Up Fan
Los Angeles, CA



Anthrax' Scott Ian: A reader doesn't like his comments about Dokken.

First off, I want you to know that I think **Hit Parader** is the balls! But where the fuck are the backbones of all the groups? Hey, I love Guns N' Roses, but Slash and Axl have taken most of the spotlight. Why can't we hear from Izzy, Duff and Steven? Maybe I'm wrong, but I think they may have something to say about the band too. We have always put the spotlight on the lead vocalist and the guitarist. Look at Aerosmith;

they have been around a long time and I very rarely hear from Brad, who I think is the fuckin' balls! He looks quiet, but I'm sure if we gave him some of the fuckin' credit he deserves, we'd read some great articles. I hope you print this, so everyone will know there are more than two people in a band. I think some of us forget.

Still Rockin' Hard In Boston

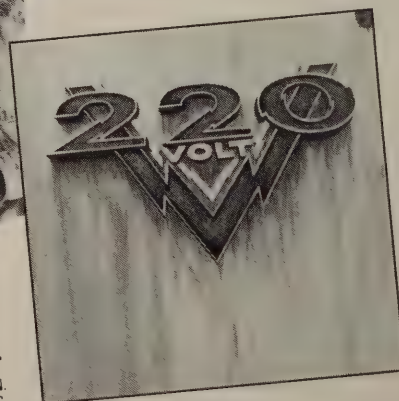
I would just like to say to all you stupid punks that people don't really care what metal groups you think suck or what groups you think are cool. Personally, I think that Europe and Def Leppard are preppy bands and that Bon Jovi and Stryper are a bunch of fags. But that's just my opinion. Maybe someone else thinks those bands are real cool. And I don't think any of you people can say that those bands didn't work hard on their music, because they did. I also think people are sick of this magazine's mail section being half-filled with your goons' letters saying what band is cool and what band sucks. We can judge ourselves! Metal is metal. And I like to listen to anything from White Lion and Poison to Metallica to Judas Priest. So to any of you jerk-offs out there who are thinking of writing a letter about how you think any metal group (from Bon Jovi to Megadeth) sucks, just shut up. Because nobody really cares, including me.

Jeff K.
Bridgeport, MI

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KISS

Behind The Scenes

Veteran Rockers Cast Aside Breakup Rumors And Keep On Rocking.



Mark Weiss

Paul Stanley: "People won't believe what we have up our sleeves for the future."

by Don Mueller

The rumors of Kiss' demise have been greatly exaggerated, at least according to vocalist/guitarist Paul Stanley. Stanley has had his fill of reading report after report saying this legendary metal unit was about to visit the great concert hall in the sky. He's heard from several sources that the band was about to break up, and he can't understand why. After all, one would imagine that if Kiss were truly reaching the end of their rock and roll trail, Paul — the man who has helped guide the band's stellar career for the last 17 years — would know about it, wouldn't you?

"I just don't listen to those stories anymore," he said. "Actually, I find them kind of funny. It's nice to know that people still care enough about us to make up stories like that, but they're totally untrue. Why would we break up Kiss? We all still love what we're doing, and we're having the time of our lives. Sometimes fans will come up to me and ask if the band is breaking up and I'll just laugh. I'm sure there are some people out there who would like to see us end — but we won't give 'em the satisfaction."

So forget the "Kiss is dead" stories. The group is alive and well, and actually planning to return to the recording studio in the near future. Sure, bassist Gene Simmons seems to have divested himself from the band's New York base to run his new record label (Simmons Records) from Los Angeles. And yes, drummer Eric Carr and guitarist Bruce Kulick have been virtually absent from the rock scene in recent months, laying low in preparation for the group's next career move. But according to Stanley, all these minor distractions don't mount up to a hill of beans when compared to the power that still is Kiss.

"I'll tell you how silly all this talk about us has been," Paul said. "I was reading reports about us breaking up as far back as last June, and at that time we were rehearsing to go over to Europe to be part of the Monsters Of Rock festivals. Sometimes the American press assumes that if a band isn't on tour in the States, they're having problems. One of the things Kiss helped pioneer was the idea that there's a whole world out there that loves rock and roll. Why should we just sit around here when we can go to places like Europe or Japan?"

"We worked very hard last year," he added. "After *Crazy Nights* came out, we went on the road for a very long tour that lasted right up until August. Don't we deserve a little time off? The music business has changed a lot since we started. In our early days, we released at least one album a year. Now a band is lucky to release an album every two years. But our fans expect so much from us that if we decide to take a little extra time between records, they get upset."

To help their fans pass the time between



Gene Simmons: His girlfriend just made ol' Gene a proud papa for the first time.

albums, Kiss recently released their greatest hits collection, **Smashes, Thrashes And Hits**. The 15-song collection runs the gamut from the band's earliest hits, like *Strutter* and *Detroit Rock City*, through two new cuts, *Let's Put The X In Sex* and *(You Make Me) Rock Hard*. Also included is a reworked version of *Beth*, with Carr taking over the vocal chores from the long-departed Peter Criss.

"I thought it was a great idea to rerecord *Beth* with Eric singing," Stanley said. "Maybe we can even bring *Beth* back in concert now. Eric's got a great singing voice, and I like this version better than the original — no offense to Peter. But I'm very pleased with the whole **Smashes** collection. It's the first time we've really had control of an album like this. When **Double Platinum** came out many years ago, some of the tracks had been remixed without our approval. This time, every change on the album was done with our hands.

"We put the two new tracks on the album because we thought they were great songs, and we didn't see any reason to have them sitting around until we put out another record," he added. "Coming up with new songs is never a problem for us, so why not give the fans a little something special when they buy our greatest hits package? Maybe they'll help make *those* songs two of our greatest hits. We'll probably be making a video for both of them, so they can call up and request them — that won't break our heart."

Still, with **Smashes** out now, one must wonder how much longer will Kiss wait before beginning their next LP? It's no secret that their upcoming album comes at a critical point in

their career, for if it fails to light commercial fires, all the recent talk of disbanding may only become stronger. Stanley, however, refuses to

feel pressured to come up with a great album later this year. As always, he's confident that Kiss will survive and prosper, as they've done — often against the odds — for so long.

"I've been getting together with some of my buddies to write some new songs," he said. "I've been writing with people like Desmond Child for the last three or four albums, and we've developed a great working relationship. I'm sure Gene will come up with some new songs too — he always does. But I'm ready to take on most of the songwriting responsibility if need be. Most of the songs on the last album were mine, and most of the things on **Smashes** were mine too. There will never be a shortage of material when it comes to Kiss.

"Looking ahead, I'd like to see us get into the studio by summer and have the album out in the fall," he added. "That way, we can get back into the arenas around October and tour right through the next summer. We're looking ahead, no question about it. The demand from the fans is there, and our interest is there. We want to make the next album the best one of our career, and we've still got some stage tricks up our sleeve that no one will believe. If people think that Kiss is dead, all I can do is ask 'em to hang around — they won't believe what we're gonna come up with next." □

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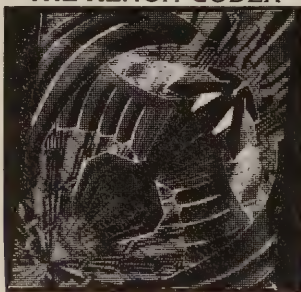
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Heavy metal HAPPENINGS

by Andy Secher

Apparently Vivian Campbell didn't leave Whitesnake a few months ago because of money, as has been reported in some circles. The real reason the Irish axe-slinger split was because he felt his work was being overshadowed by fellow Snake guitarist, Adrian Vandenberg. Since Vandenberg co-wrote most of the band's new material with vocalist David Coverdale, and has been handling many of the lead guitar chores as well, Campbell saw little room for himself in the studio. Look for the resilient Vivian to pop up with a project of his own before too much more time passes.

Nikki Sixx walking around the streets of L.A., odds are it *is* the head Cruester. Thanks to his recent health regimen, notorious Nikki has lost 20 pounds and is in the best shape of his life. "I'm really into working out," he said. "I've got all the equipment in my house, and I have a personal trainer who comes by a couple of times a week to make sure I'm working hard. But I don't need to be motivated by anyone — I want to do it."

there will be a live album in Metallica's future. "We don't know when it will happen, but it will," he said. "When the time's right, we'll do one — and it'll kick ass."

Ronnie James Dio was reportedly more than a bit miffed at Lion's guitarist Doug Aldrich a few weeks ago when the axeslinger turned down RJD's offer to join his band. Evidently Dio felt Aldrich was committed to filling the guitar slot that's been vacant since Craig Goldie's departure last year, and the pair actually spent quite a bit of time hanging out together on the L.A. club scene. But the lure of keeping Lion together convinced Aldrich that his future wasn't with Dio.

A live album from Metallica? According to a source close to the band, it is a possibility. The men of metal have recorded several shows on their **...And Justice For All** world tour, and discussions have begun about making their next LP a live set. Of course, nothing is ever definite until it happens in the world of Metallica, so the in-concert LP idea may be scrapped any day now. But according to drummer Lars Ulrich,

Aerosmith have now pushed their recording plans back a month, so don't expect to see a new album from the Tyler Troops until early summer. The band will soon venture back to Little Mountain Studios in Vancouver to begin recording their followup to the double-platinum smash **Permanent Vacation**, and according to Tyler, the group expects to get the same high-

Mike Barwacz



Vivian Campbell: Overshadowed in Whitesnake.

The stories emerging from Los Angeles in the wake of Dokken's breakup keep getting stranger and stranger. The latest news is that the oft-rumored band being started by guitarist George Lynch and bassist Jeff Pilson isn't going to happen after all. Apparently, Pilson waited two months for Lynch to call him and get things going. When George didn't make contact, Jeff went and started his own group instead. A few weeks later, George called Jeff to join up with him, only to be turned down flat.

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octane results this time around. "We're primed and ready to go," Tyler said. "Every album is always different, but I think we still have the same good vibe we had last time, and we've got just as many great songs. I can feel it in my bones when we're gonna make a great record, and I can feel it now."

Judas Priest may have a surprise in store for their American fans. Apparently, the legendary British bashers are remixing the tracks they recorded last year with the famed songwriting team of Stock, Aitkin and Waterman, and may release an EP within the next few months. "Those tracks are quite interesting," vocalist Rob Halford said. "Priest has made something of a reputation for doing 'cover' tunes throughout our career, and on those tapes we even do a Marvin Gaye song — but we do it in a very Judas Priest way."

Anthrax report that their first headlining tour

has been going better than they could have hoped. Following their "special guest" slot on Ozzy Osbourne's last tour, the band hit the road on their own last March. With crowds packing arenas wherever they've appeared, the boys have realized their decision was the right one. "The fans have really been great," vocalist Joey Belladonna said. "We had some questions in our minds when we first went out on our own, but we don't have 'em anymore."

Lovely Lita Ford is currently putting the finishing touches on her new LP. Like her last album, *Lita*, this LP will feature a number of special "guest stars," as well as songs specially written for Ford by a variety of rock celebrities. "I'm very excited about this record," Lita said. "The last one really opened up a lot of doors for me and I want to continue the same kind of momentum. I want every album I do to be bigger and better than the one before it."



Lita Ford: Hard at work on her new LP.

Neil Zlozower



AC/DC's Angus Young: He helped bring his brother Malcolm back into the group.

AC/DC have apparently resolved their problems with rhythm guitarist Malcolm Young, who'll be rejoining the band for their next LP, scheduled to be recorded later this year. A few months ago, it looked like the rift between Malcolm and the rest of the band had become irreparable, with Malcolm wanting more free time to spend with his family and the band wanting him ready to record and tour. Thankfully, cooler heads prevailed and a compromise of sorts has been worked out that will once again allow Malcolm to add his expertise to the Thunder From Down Under.

W.A.S.P.'s Blackie Lawless can be one stubborn dude. Some two months after the release of the band's most recent LP, *The Headless Children*, Lawless still hasn't added a permanent new drummer to his band's lineup. Apparently he's still waiting on the fate of Quiet Riot to see if old buddy Frankie Banali will be free to join W.A.S.P. on a permanent basis. You may recall that Banali recorded *The Headless Children* with the Lawless brigade before heading back to Quiet Riot.

Def Leppard have already begun rehearsing material for their next LP. Determined to avoid the multi-year void that separated *Pyromania* and *Hysteria*, the Leps intend to have their next LP out by early fall — only two years after *Hysteria* was released. "We don't want to make people sick of us," bassist Rick Savage said. "We want them to really want to hear new music. But, on the other hand, we aren't going to wait four years between albums ever again."



Def Leppard: Next album out by early fall?

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METALLICA

One Of A Kind

...And Justice For All Keeps Selling As Bay Area Metal Men Rock On.

by James T. Reynolds

James Hetfield is an enigma. On one hand he's the frontman for the most volatile band in rock — Metallica. On the other, he's a shy, retiring type who'd rather let bandmates Lars Ulrich, Jason Newsted and Kirk Hammett do the talking for him. To get James to open up and discuss his life, both in and out of Metallica, is far from easy. But that is exactly what we set out to do when we hooked up with Metallica's vocalist/guitarist during a brief respite in the band's four-month-long North American tour.

Hit Parader: What is it about Metallica that makes fans respond to you so strongly? There seems to be an instant affinity between the group and its followers.

James Hetfield: I think that's true, but I don't really know what the reason for that is. Maybe it's because they can see that we're really just like them. We're not gonna jump off the stage and right into some fancy limo. We're gonna hang out and drink a few beers with them after the show. They can see that we're really not that different from the way they are — we're just the guys who happen to be onstage.

HP: Does it bother you when fans keep asking for autographs or talking about their favorite Metallica songs?

JH: Nah, that's what this is all about. I'll talk about whatever they want, as long as they buy me a beer. If they do that, I'll be their friend forever. I'm a simple guy and I've got simple tastes. I love the fans because they dig a lot of the same things I do. A lot of the problems they talk about are the same kind of things I went through when I was younger. I can relate. And I think they know the band can relate to them. They know that everything about Metallica is real. We don't put any bullshit in front of them.

HP: People have this image of you as a guy who enjoys more than an occasional drink. Does that bother you?

JH: It's just Jason going around making up nasty rumors about me! Nah, I don't mind. I don't like it to come out sounding like all we do is sit around and drink 24 hours a day. That's bullshit. We're never drunk when we go onstage. We know that we have responsibilities, and we live up to 'em. We drink when we want to, but we're in control of things. We don't need our road manager telling us what to do and when to do it. We drink and we don't try to hide that. But we're not a bunch of lushes.

HP: But don't you think rock stars have some kind of responsibility for setting an example for their fans?

JH: Hey, I don't think guys in bands should be looked up to as role models just because they play a guitar and sing a song. Where are the parents of those kids? If they don't want their kids drinking, they've got to step in and do something about it. It's like that whole teen suicide issue that some people have tried to lay on heavy metal. Is it the music's fault if a kid is fucked up and kills himself? No, it's not. Parents have to take more

responsibility for their kids and stop looking for excuses if their kids don't turn out the way they want.

HP: This tour has been a long one for Metallica. Has it gotten to be tough, sticking to the regimen of the road?

JH: If you're asking if I look forward to a day off, the answer is yeah. But we're pretty cool on this tour. We're having a good time. It's really a good feeling to go out there every night and see the kids getting off on what we're doing. The band sounds really good and the fans are enjoying it — what else matters?

HP: Has the fame and fortune that now surrounds Metallica been exciting for you?

JH: No.

HP: Care to elaborate?

JH: No.

HP: Okay, let's talk about the album a bit. *...And Justice For All* has some of the most thought-provoking lyrics in metal history. Do you think most of the song topics go over your audience's heads?

JH: No, I think the fans are a lot smarter than most people give 'em credit for. We write the lyrics so people will read 'em and get into 'em. I know there are kids out there singing along with me on every song. So are the lyrics over their heads? No. It's good that they can get into the lyrics. But we don't want anyone to take what we're saying as some sort of statement from us. We're not preaching any sort of message to anyone. That's not what Metallica's about at all. We're the last band that'll ever tell anyone how to live their life.

HP: Does it become difficult to deal with the unpleasantness of life — which you do in so many of your songs — when life is going so well for you personally?

JH: Nah, because no matter how good things are going at any time, there's still bad shit going on too. Nobody's life is that great. You can look at life and say it sucks even if you're doing great in everyone else's eyes. Or you can say it's great if you're really down and out. It all depends on the point of view you have. We just try to hang in the middle somewhere and make the most of the chances we're given.

HP: So you consider yourself pretty lucky?

JH: Oh yeah. (laughs) I'm just the luckiest guy in the world to be sitting here doing an interview.

HP: You actually don't sound too happy about it.

JH: Look, you've gotta do what you've gotta do. I don't particularly like talking about myself or the band. I'd rather have people read our lyrics or listen to our music to find out what we're about. The music is what's interesting about Metallica, it's not really the people behind it. □

James Hetfield



BADLANDS

Set To Explode

Jake E. Lee Leads New Band Into Action With First LP.



Neil Zlozower

Badlands (l. to r.): Greg Chaisson, Jake E. Lee, Eric Singer, Ray Gillen.

by **Adrianne Stone**

Badlands' vocalist Ray Gillen stands in the middle of One On One Studio's control room, listening to a playback of some tracks from the band's self-titled debut album. "That sounds great," he enthuses to the tunes which blast through the massive speakers. As the bluesy rock rhythms of Badlands fill the room, Ray's bandmates react similarly. Guitarist Jake E. Lee cradles the ever-present six-string in his lap and stares off into space, listening for minute changes which only his ears would ever notice. Drummer Eric Singer twirls a pair of sticks, absent-mindedly nodding in rhythm to the intricate beat of the tunes. Bassist Greg Chaisson taps out time with his hands, slapping them against his knee in perfect unison with the tape.

The band have been ensconced in this studio

for several months, perfecting the sound which they'll unleash on the rock world next month. They have toiled diligently, usually entering the studio in the early evening and not leaving until the sun came back up.

But all work and no play makes for a very uptight group of guys — and we can't have that, can we? So after the playback, the foursome vacate the control room, making a beeline for the game room. Ray grabs a cue stick and challenges Greg to a game of pool, while Eric and Jake head for the pinball machines which line the corridor.

After about a half an hour of such unrestrained activity, their manager informs them that the food they've ordered from an all-night deli has arrived. The four hungry musicians practically climb over each other in their efforts to grab a choice seat at the dinette's huge

wooden table. "Hey, where's my chocolate pie?" yells Eric as the four toss their boxed salads and sandwiches around the table. They playfully elbow each other like rambunctious kids at mealtime. "Me and Eric will fight like brothers," laughs Ray, "and then two minutes later, we'll say, 'Hey! Let's go get something to eat!' There's no *real* hassle."

This camaraderie carries over to other areas of Badlands as well. "Everybody in the band has the same influences," Jake explains in between mouthfuls of chow. "Ray isn't your typical 'I can scream higher than anybody else' singer. He's got more of a blues influence. And Eric is not your typical thrash-type or techno drummer. He comes from an older school. The same with Greg. When we got together last year, we'd sit around and jam on '70s rock tunes by Cream and Free. That's how we knew everyone would get along fine."

The band's shared attitude about the underside of rock and roll further solidified their relationship. "Nobody takes drugs," Jake states. "That was a big point. No drugs, no drinking problems. I had enough of that in the last band I was in. Everybody's friends here. We call each other every day. It was important to me that everyone get along. And all the money's split up four ways. I wanted that right from the beginning."

That sort of financial commitment on Jake's part was truly putting his money where his mouth is. "My lawyer and my accountant thought I was nuts," he remembers. "They thought that, at least for the first album, I should take the lion's share, since it's probably my name more than anybody else's that's gonna sell the record. But I didn't want to do that. I never liked feeling like a hired hand. I mean, I don't want to get ripped off, but the money is not the most important thing."

Certainly, it is the music which carries the greatest importance to this band. And Jake's democratic approach extends to the songwriting as well. "It's mostly just me and Ray doing the writing," Jake concedes, "but the other two have been instrumental in arranging and making the songs sound the way they should."

The way those tunes sound is jam-packed



Jake E. Lee: "Everybody in this band is a friend — that's very important to us."

with hard-rocking, blues-edged anthems, love songs and power tunes. "I never felt that 'special thing' in any other band I've been in," says Ray. "Now, I know what it feels like — this is *the* band. To know that when we go down to rehearse or write or record, that nobody's going to tell us how to sound is terrific. I mean, Jake would never say to me, 'Sound like Ozzy.' I'm so incredibly happy with our sound and our approach."

Eric, palming off the supersweet dessert he's unable to finish on the rest of the guys, wipes his mouth and points out, "Our music isn't singles, hit-type music. It's very dynamic, so it's geared for a concert audience."

With their first tour imminent, the guys in Badlands excitedly anticipate possible tour packages for this spring and summer. Several major hard rock bands have expressed interest in having the band open for them, though at press time, no deals have been solidified. Badlands' appeal is, as Eric indicated, both aural and visual. Anyone who remembers Jake from his days with Ozzy Osbourne knows that he's probably one of the best guitarists in the business. Hip-swinging, leg-kicking, arm-flinging maneuvers are all part of his onstage repertoire, as he simultaneously tosses off gripping solos from his guitar. Ray has paid his dues as a member of Black Sabbath; Eric kept the beat for Gary Moore, Lita Ford and Black Sabbath, and Greg was the pulse for Arizona unit, Surgical Steel, and numerous studio sessions.

Visually, each member of the band is attractive in his own way. In fact, for all their adopted brotherhood, you couldn't find a more diverse group of guys. Eric's long blond tresses frame a baby face above a slim but toned body. Greg's muscular appearance and swarthy features enhance his manly image. Jake's exotic Asian/Caucasian combination offers the best of both worlds. But it is Ray — deep-tanned from the California sun and clad entirely in black, his angular cheekbones offsetting healthy, clear features beneath a forest of lightly sun-streaked tresses — who will surely have no problem capturing the hearts of the band's female fans.

The members of Badlands, however, will not discuss this aspect of the band's business. It is understood that image has its place in the music industry — and these guys are the first to admit that it's important. But they certainly won't be accused of being poseurs. "This is what I look like all the time," says Greg, indicating the baseball cap perched atop his head, the cut off T-shirt and jeans. "I wear a baseball hat all the time, except for photos and onstage. I dress like a bum and I don't care. Believe me, the last thing I'm interested in being is a 'rock star'."

Maybe so, but if the band's power tunes and unique image is any indication, Badlands will, indeed, become rock stars. And unlike some, they won't bother with the lipstick on their trip to stardom. □

HANGIN' OUT WITH AEROSMITH

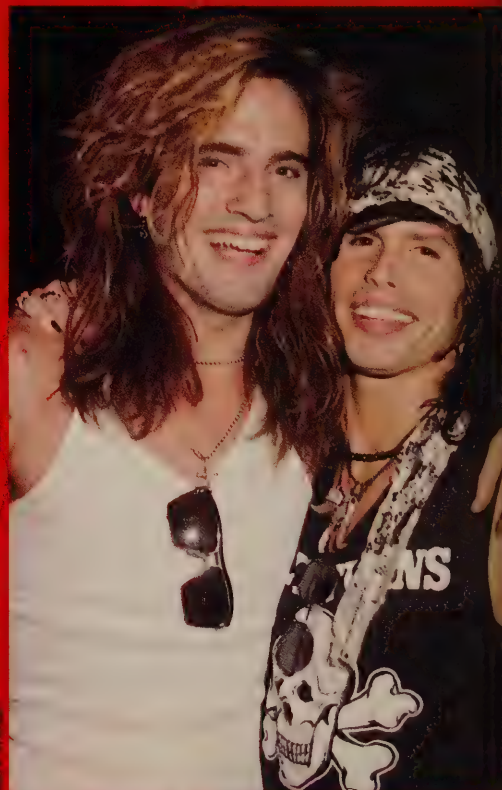
In the world of rock and roll there are legends, and then there are LEGENDS. In the case of Aerosmith, it doesn't take a musical genius to know that these Bad Boys from Boston may just be the most legendary American hard rock band of all time. Vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, drummer Joey Kramer and bassist Tom Hamilton have seen and done it all during their 16-year career, but in 1989 they find themselves at the very peak of their creative powers. Since the band is just finishing their latest LP, we figured now was as good a time as any to do some hangin' out with Aerosmith.



Here's rock's answer to the Three Musketeers: Stephen Pearcy, Steven Tyler and Richie Sambora.



Ratt's Warren DeMartini hangs out with his idol, Joe Perry.



Motley Crue's Tommy Lee is all smiles when he hangs out with Severino.

Slash & Joe Perry



Life can be a bitch. Let's face it, when you're Jon Bon Jovi, everybody wants a piece of you. Your record label wants you to promote your new LP; your management wants you to spend every free minute on tour; the fans want autographs or a scrap of clothing, and the groupies want a piece of... well, you know what they want a piece of. But somehow Jon manages to hang in there, selling millions of copies of *New Jersey*, packing arenas around the world and satisfying his legion of fans. There's no question that superstardom has changed this once-naive kid from Sayreville, New Jersey. Now he's more reclusive and unpredictable. But once you get the chance to corner Jon — as we did recently, while he was on tour deep in the heart of the American midwest — you find that beneath all that hair and black leather is still the same nice, down-to-earth guy who once worked in a scrap metal factory. In other words, Jon Bon Jovi is still just one of the guys.

BJJ: Probably the feeling you get inside from accomplishing something that means everything to you. Being able to get onstage every night and know that the people are responding because they really like what you're doing is success to me. It's not the money. And it's not the fame. I really would give those up to have that feeling you get when you walk off the stage after rocking everyone's ass off for two hours. That's the best feeling in the world, believe me.

HP: You've often said that your songs are very personal and that they reveal a great deal about you. Is there one particular song on *New Jersey* that reveals the most about Jon Bon Jovi?

BJJ: That's a tough one. Each of the songs reveals a different side of my personality. *Bad Medicine* is just a fun kind of song. It's just about the impact a woman can have on you, and how she can change your life. It's

BON JOVI

Taking On The World

Jon And The Boys Bring New Jersey Road Show To America.

by Joe Harding

Hit Parader: Does it drive you nuts when everybody wants to talk to you and hang out with the band?

Jon Bon Jovi: Nah, that's part of rock and roll. I'd be a lot more worried if nobody cared about us. It's kind of cool that people act that way. I've been laying kind of low this time around. I haven't been doing as many interviews. I wanted the focus to shift from me to the rest of the band. That's why I had Tico, Richie, Dave and Alec do a lot of the interviews about this record. I've always said that Bon Jovi is a band, and this time I wanted to prove it.

HP: How's the tour been going? Has it been like Beatlemania all over the place?

BJJ: (Laughing) Nah, I don't think it's been that bad. It's been great on the road. We've been playing really well, and the fans have really been enjoying themselves. We're not the kind of band that's gonna inspire a Beatlemania kind of reaction. The fans know who we are — we're not Hollywood, we're just us. We're not contrived and phony like some of the groups out there. I just want people to treat us like we're guys from next door.

HP: Isn't that a bit much to expect from the fans of one of the most famous bands in rock and roll?

BJJ: I don't know. But I'm really being careful this time around to not say anything that people can twist to make me sound like I've developed a swelled head or anything. I just like to hang out with friends and let them buy the drinks. People I know tend to treat me the same way they always have. They won't buy any of that star shit, and I'm not ever gonna give it to 'em. I don't believe in that. Just because I'm in a successful band doesn't mean I'm any better or any worse than anyone else.

HP: What's the best part of success for you?

all about love and lust, and since I like both those things I really like that song. Maybe the song that means the most to me is *Blood On Blood*, which tells about how it was for me growing up. I had these two friends, Danny and Bobby, and we used to hang out all the time and get in trouble. We'd steal things and drink beer, though I was only about 13 at the time. We were like millions of other kids all over the country, and I really hadn't thought back to those days very often. Then one day I started thinking about Danny and Bobby, who I haven't seen in years, and the song *Blood On Blood* came out. It really meant something special to me because it was like a page from my past.

HP: People imagine that your life is all fast-lane parties and luxury living. What is a typical day for you like?

BJJ: That depends. If we're on the road, it usually means traveling, maybe doing a radio interview, hanging out with the band, getting to the show, playing, going to dinner and then going to bed. Real glamorous, huh? When I'm off the road, it's still not that exciting. I'll hang out with friends, maybe go to a club, sit around the house and watch TV. Maybe, if I feel really inspired, I'll call Richie up and we'll talk about an idea for a song.

HP: What part of rock and roll is work to you, and what part is fun?

BJJ: It's kind of hard to categorize it that way. But if I had to say, I guess touring is the fun part and recording is the work part. Going into a studio and working on an album is tough. There was a lot of pressure on us when we made *New Jersey*. We were following up an incredibly successful album, and I knew damn well that nobody — not Def Leppard, not AC/DC, not Bruce Springsteen — has ever been able to follow up their biggest album with one that was bigger. So we did feel the heat, but we realized that the best way of handling that pressure was to just go in and make the best record we could, and try to have fun doing it. That's what we did.

HP: So all-in-all, life's pretty good, huh?

BJJ: Hey, I'd die for the chance of having this kind of good time again. □



Mark Weiss

Jon Bon Jovi & Alec John Such

A SPECIAL REPORT

METAL'S PLATINUM EXPLOSION

Hit Parader Examines The Musical Revolution That's Rocking The World. _____ by Rob Andrews

Def Leppard have sold over 7,000,000 copies of **Hysteria**. Bon Jovi have racked up sales of over 5,000,000 for **New Jersey**. Guns N' Roses have moved over 6,000,000 copies of **Appetite For Destruction**. Poison have had over 3,000,000 copies of **Open Up And Say... Ahh** picked up by their fans. Forget about talk of metal's "Golden Age". We're in the midst of metal's platinum explosion, the likes of which no other form of music has ever enjoyed. Add to the monster sales by the bands listed above, the platinum successes of Van Halen (sales of **OU812** are now near the 2,000,000 mark), Whitesnake (who moved almost 5,000,000 copies of their most recent LP), Motley Crue (who have sold over 6,000,000 albums during the last four years) and Metallica (whose **...And Justice For**



Mark Weiss

All was their third consecutive ★ **Van Halen: Their latest LP, OU812 has sold nearly 2,000,000 copies.**

platinum LP). Other recent million-sellers include Cinderella, Ozzy Osbourne, Stryper, Britny Fox, Kiss, Dokken, Ratt, Scorpions, Europe and Aerosmith. No question about it, metal is the sound of the late '80s.

"Metal has always sold well," Kiss' Paul Stanley said. "It's just that the attitude of the record labels has changed. I remember during the late '70s, when Kiss was selling millions of records, the labels still didn't want to have more than one hard rock or metal band on their roster. It was like it was bad for their image to admit that heavy metal existed. But in the early '80s, things began to change. The executives at the labels began to get younger, and their philosophy was that they should give the fans what they wanted — heavy metal. When the sales figures

started to add up, all the walls came tumbling down."

"Metal will always be the black sheep of the rock family," Ozzy Osbourne added. "The only reason the people at the labels put up with it is because it pays their salaries. Those old farts really don't know what the kids want. They'd much prefer to put out some easy-listening shit that they can play for their friends. But they know those albums don't sell. Metal rules when it comes to fan interest. They've always known it but never wanted to admit it before. Now they have to, and I love it."

The great change in corporate attitude towards heavy metal began in 1983, when albums like Def Leppard's **Pyromania** and Quiet Riot's **Metal Health** broke through to mass commercial acceptance. No longer was metal an "underground"



Whitesnake's David Coverdale

© Rick Martin



Kramer/Tesqel

Britny Fox: Their debut LP is a platinum smash.

ground" phenomenon played by grubby guys in jeans for sweating hordes of adolescent males. Suddenly the form was the subject of magazine covers and a staple on the then-new MTV. Due to metal's media acceptance, more and more fans — especially women, who had previously shunned the form — were turned on by the genre's heavy yet accessible riffs, and by the good looks of the music's purveyors. Since then, heavy metal has steadily grown as both an artistic and commercial force, finally emerging as the "monster" it is today.

"There's no question in my mind that people's being able to see what we look like through magazines and television has made a big difference in the way fans have reacted to us," Def Leppard's Joe Elliott said. "When I was growing up, about the only way you'd ever see or hear a metal band was to go to one of their concerts. That's all changed. Now metal is in everyone's living room. They can see that we're not worshipping the devil or sacrificing virgins onstage. We're just musicians who are playing good rock and roll."

"The nasty side of metal is what makes it appealing," Guns N' Roses guitarist Slash countered. "There's always been that slightly dangerous side to the music, all the way back to bands like the Stones. Kids enjoy things that they know their parents don't like — something that's a little wild and crazy. That's what's made Guns N' Roses successful. But you've also got to give 'em good songs. Without that, all the outrageous things you do really don't mean shit."

Speaking of "good songs", it's really not that surprising that metal's growth can partly be traced to its "crossover" onto the AM airwaves. In years past, the mere presence of bands like Def Leppard, Poison or Guns N' Roses on the AM dial would have been considered outrageous. But not only has each of those bands appeared on AM radio during the past year, each has had a Number 1 hit! Guns N'

Roses' *Sweet Child O' Mine*, Def Leppard's *Love Bites*, Poison's *Every Rose Has Its Thorn* and Bon Jovi's *Bad Medicine* all reached Number 1 in the metal hit parade during the last 12 months, bringing the form to the attention of fans previously unaware of metal's heavy-handed charms.

"We never write with a hit single in mind," Poison's Bret Michaels said. "We just come up with the best songs we can and then hope for the best. A song like *Every Rose Has Its Thorn* was something of a surprise hit.

commercial metal and the pretty-boy looks of the form's stars are as far away from metal's original intentions as one can get. The more open-minded approach of the labels in recent years catered to these believers in "true metal" as well. Thus the subgenre known as Power Metal has emerged as a commercial force on the metal scene, with bands like Metallica, Megadeth, Slayer and Anthrax leading the way. Certainly, these bands can't match the likes of Def Leppard for

musical beliefs in order to get signed to a record deal. That's great for the fans too, because they really have a choice about the kind of music they can listen to. If they want something light like Poison, they can listen to it. But if they want something heavier, like Megadeth, that's available too."

Will this metal explosion continue to expand in the years ahead like some cosmic supernova? Or will the greedy record industry once again kill the goose that lays the golden egg? It's happened before — unknowing record execs begin signing any band with big amps, believing they can "put one over" on supposedly stupid metal fans. Hopefully those executives have learned their lesson. They should realize that metal fans love their music — but they're also a discriminating audience. For every platinum-coated success story, there are dozens of forgotten metal bands whose albums have been rejected by the sophisticated metal public.

If the labels continue to act intelligently and the bands themselves continue to create great music, there should be no end to this platinum explosion. With upcoming releases due from the likes of Motley Crue, Aerosmith and Whitesnake, it seems certain that metal's current resurgence will continue unabated right through the end of this year. From there, with any luck, it'll just keep rolling on forever.

"Metal's never going to go away," Ozzy Osbourne said. "People have written it off so many times over the years, and they've always been proved wrong. Maybe it goes underground for a few years, but it always comes back bigger and better than ever. I remember the late '70s, when disco was king. Everyone used to laugh at heavy metal and call it 'dinosaur' music. Well, where's disco today? Maybe metal is 'dinosaur rock'. But the dinosaurs lived for about 100 million years. Metal might be around for just as long." □



Scorpions' Klaus Meine: They've racked up sales of over 8,000,000 units for albums released over the last five years.

We had enjoyed a lot of success with the ballad from our first album (*I Won't Forget You*) but we never expected this song to do as well as it has. It's really a thrill to be tearing down the highway and hear your song pop onto the radio. That's one of those things I always fantasized about when I was a kid."

Of course, metal's "pop" success has sickened just as many people within the metal community as it has pleased. To some, the sweet sounds of

album sales or concert revenues. But they've become potent forces in their own right, often having their albums go gold or platinum, and frequently out-selling their more popular "pop" metal counterparts in terms of tour merchandise such as T-shirts and posters.


"The beauty of what's happened to metal recently is that there's room for everybody," Metallica's Lars Ulrich said. "You don't have to sell out your



MOTLEY CRUE
MT PHRADER



BULLET BOYS



Shot In The Dark

West Coast Rockers Hit The Big Time With First LP.

by Winston Cummings

It's hard to think about the Bullet Boys without considering Van Halen at least a little bit. After all, both bands hail from the rock and roll hotbed of Los Angeles. Both were "discovered" and nurtured by Warner Bros. Records Vice President, Ted Templeman, who produced the debut LPs of both groups. And from a distance, the blond hair and stage theatrics of vocalist Marq Torien can't help but remind you of a certain David Lee Roth.

"Yeah, we've heard all of that," guitarist Mick Sweda said with a look of outright disdain. "We take it as a compliment, but it does annoy us a little. The whole point behind this band is to be different from everybody else — to really stand out from the other bands who've become associated with the L.A. scene. So to be compared to anyone, even a great band like Van Halen, is a little annoying. We think that the Bullet Boys really stand alone. We've done things our own way and come up with a look and sound that's real — there are no poseurs in this band."

Considering the impact that Sweda, Torien, drummer Jimmy D'Anda and bassist Lonnie Vincent have made on this rock world recently, the fact that they were virtually unknown right until their signing is quite surprising. In an industry where bands are talked about, hyped and even graded from the day they first get together and jam, the Bullet Boys somehow managed to keep an exceedingly low profile, even in the hype-happy town known as El Lay.

"That was one of the things we really paid a lot of attention to," Sweda said. "We didn't want people to burn out on us before we really got going. We didn't want to get involved on the club circuit that has ruined an awful lot of good bands. We figured we'd just keep it under wraps, and work on our songs until we felt the time was right. We wanted to make sure that when we let everyone see what was going on, their socks would be blown off."

One of the first people to have his footwear removed by the Bullet Boys was the aforementioned Ted Templeman. Templeman was making his usual rounds when word reached him about a young band being put together called the Bullet Boys. When he wandered down to the group's rehearsal hall, he was immediately taken with the band's professional attitude — and, more importantly, with their collection of songs. Rather than wasting their time learning how to apply eyeliner and hair mousse, these guys had spent their waking hours cranking out songs that walked the fine line between pop commercialism and metal mayhem.

"They had a quality about them that I really liked," Templeman said. "I don't get that feeling very often, but when I do, I know I want to step right

in and make things happen. The thing that really impressed me was the songs. A lot of bands out here look good, and some even sound good, but when you can find a band that has all the right ingredients, you can't help but believe they've got what it takes to make it."

Under Templeman's guidance, the Bullet Boys were soon squired into One On One Studios in L.A. to begin work on their debut LP. Sweda's extensive recording experience with his previous band, King Kobra, and Templeman's reputation as one of the most inventive producers around only added to the already burgeoning feeling of confidence that pervaded the band's recording sessions. Soon the group had laid down a series of hard-hitting tracks like *Smooth Up*, *Badlands* and *For The Love Of Money*, designed to put the Bullet Boys squarely on the rock and roll map.

"The songs on the album are good because they're genuine," Torien said. "We mix a lot of different influences — things from soul to metal, and then we add our own particular style to 'em. They've got a real fresh groove; they're the kind of songs that make you want to get up off your ass and move around. We're not trying to fit into any mold or follow any trend. We wear clothes we like, and we make music we like. If other people can't relate to what we're doing, we figure it's their loss."

"It's really tough for a band from L.A. to stand up on their own," Sweda added. "It's like if you're not trying to do what Motley's done or what Poison's done, you're not happening. Well, we've never believed in that. We're happy to stand on our own. That's because we know we've got the music to back us up. We might be looked at as a little arrogant, but all we're doing is expressing our true feelings about the music we're making."

With their album taking off like a "bullet" and their first video for *Smooth Up* getting strong support on MTV, the Bullet Boys seem likely to attain all the lofty aspirations they hold for themselves. They've landed a solid arena tour as the opening act for Cheap Trick, and with any luck they hope to stay on the road — both in America and Europe — right through the summer.

"Things are finally beginning to go right for us," Sweda said. "We named ourselves the Bullet Boys because each of us has had to dodge our share of career bullets. In this business there are always people who are real happy to tell you that you'll never make it. All of us have lived through that experience a couple of times. We decided that since people have taken so many shots at us, since we've had our career shot so full of holes, that we are the Bullet Boys. Now we want to turn the meaning of our name around. We want to start calling the shots. We want to see our career take off like a bullet. We don't think that's too much to ask." □



BUCKETBOYS

Cinderella

Road Warriors

*The Cinderellas Prove Their Mettle As **Long Cold Winter** Tour Draws To A Close.*

by Don Mueller

Cinderella's Tom Keifer talks and walks slowly when he's away from the concert stage. But don't be fooled. Though he may be movin' and groovin' at a somewhat lethargic pace, all the time his mind is going a mile a minute. Keifer never stops thinking about his music and his band — except for the times that he thinks about his wife of one year and the home they share on the outskirts of Philadelphia. But even Tom's wife knows that she often has to play second fiddle to the band which has obsessed her husband for the last five years. Tom eats, breathes and lives Cinderella, and the success the group has enjoyed with their first two LPs, *Night Songs* and *Long Cold Winter*, is ample evidence that his dedication has been richly rewarded. Recently we hooked up with Tom during a break in Cinderella's world tour to discuss his love affair with Cinderella.

Hit Parader: As the band has become more successful, do you find it more difficult to maintain your dedication to keeping Cinderella a hit?

Tom Keifer: No, because the more successful you become, the more responsibility you have to keep that success. You've got to maintain the

TK: I guess it was seeing bands like the Monkees and the Beatles on TV when I was a little kid. I was only about six years old when I first got an acoustic guitar and started to play, but back then I was doing just some folk tunes and sing-along things. It wasn't until my early teens that I discovered bands like Led Zeppelin and wanted to get an electric guitar. That's when I started getting real serious about rock and roll.

HP: Was there one special moment in your life when you decided that you wanted to make rock and roll your career?

TK: I don't think there was one magical moment when I suddenly realized that I wanted to play rock and roll for a living. But while I was in high school, we were always going to these career guidance things, and when everyone started to talk about what they wanted to do with their lives, the only thought I had was that I wanted to be in a rock and roll band. The only thing that really meant anything to me in those days was playing music. I remember in the school yearbook my senior year, my career dream was playing in the Philadelphia Spectrum with my own rock and roll band. When I had the chance to do that last year, it was an incredible thrill.

"The fans are the only critics I really care about."

level of musical integrity that first brought you success. You want to make sure that this album is better than your last one, and that your next one is better than this one. My dedication to Cinderella is as great as it's ever been. In fact, I've become more involved in the business end of things in recent months, and while I don't enjoy that nearly as much as the music, it makes you even more aware of what's going on in your career. It makes you want to keep the level of success you've achieved, and then take the band to a whole new level.

HP: It's been said that you're a workaholic. Do you think that's true?

TK: Not really. First off, I really enjoy what I do, so I don't consider working hard to write songs to really be a burden. On top of that, when it's time to get away from the stage or the studio, I know how to unwind. I can sit around the house all day just listening to CDs. I really don't listen to anything other than what we're doing when we're in the studio. So I really like to catch up on what's going on when I have the chance.

HP: It's been said that Cinderella's music is a mix of old-time blues and modern hard rock. How do you respond to that?

TK: I've never denied that there are a lot of different influences in our music. I lived for listening to people like the Stones and Aerosmith when I was a kid, so they're an influence on the songs I write. But I also loved people like James Brown and Muddy Waters, and their influence is in there too. So I guess that's a pretty fair summary of what Cinderella's about. We are a mix of the old and the new, and that's really apparent on *Long Cold Winter*.

HP: What first inspired you to get into rock and roll?

HP: You seem to be able to communicate with your audience even when you're playing in a massive arena like the Spectrum. How do you do that?

TK: It's not something I think about, but I know that it happens. I can feel that contact too. I think the fans sense how much we all love to play, and they get off on that. When we're up onstage, it's like everything is running on remote control. We're not thinking about the songs, the lyrics or how we're supposed to move. It just sort of happens. It's really magical, and the communication we have with the fans is part of that magic.

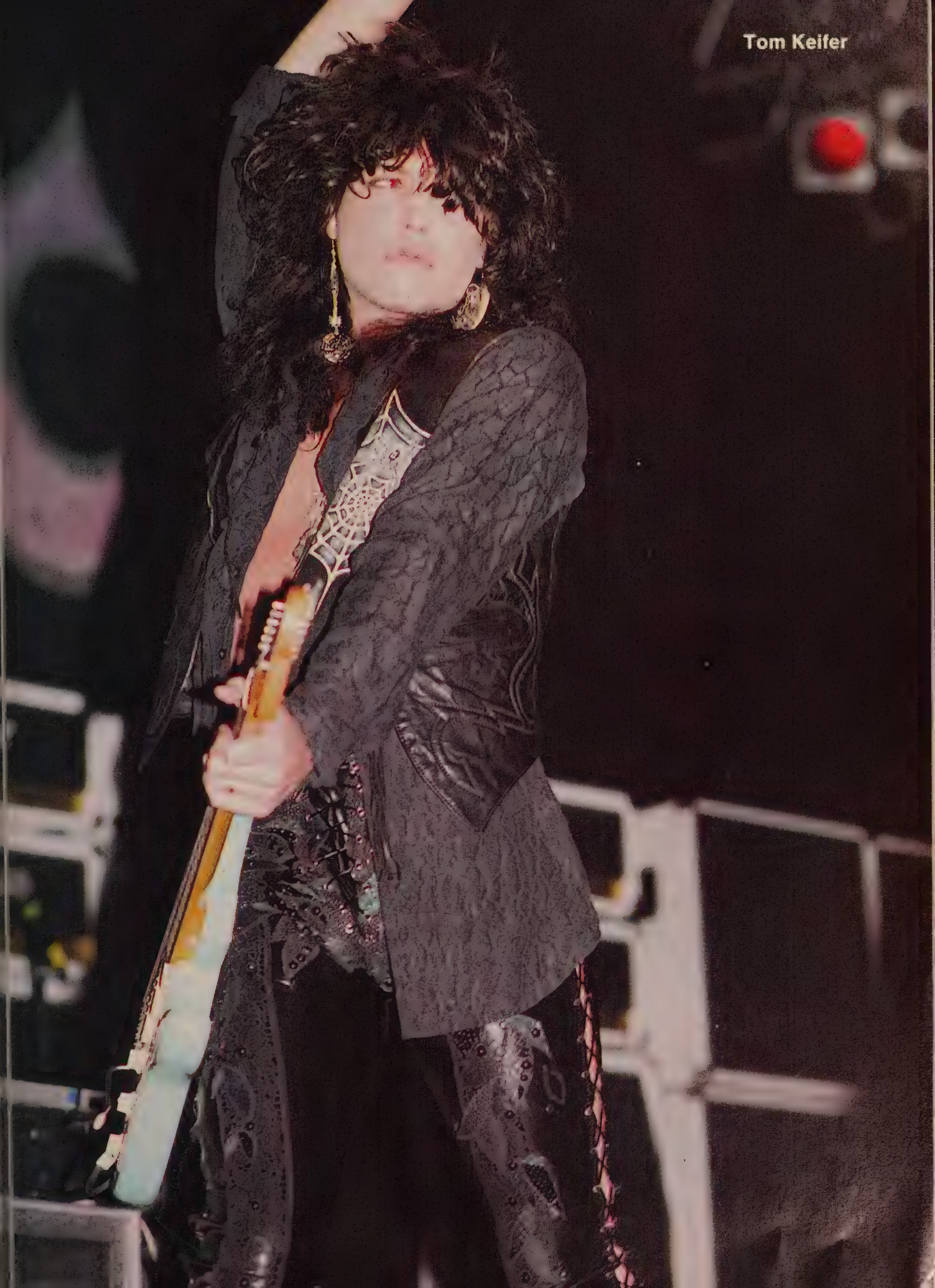
HP: Have you been satisfied with the critical response to *Long Cold Winter*?

TK: Yeah, sure. I can't say that I read every review that comes out. But I've read some of 'em, and most of them have been pretty fair. There are some people who read too much into what we're doing — or they don't read enough. But I think most people, whether they're critics or just fans, know that we're playing music we really believe in. Our music is supposed to entertain people, and if it does that, I'm satisfied. The fans are the only critics I really care about.

HP: Where can Cinderella go from here? After all, you've had two successive multiplatinum albums.

TK: We're still just beginning. I think we made a big step forward on this album, and I feel very confident that we'll make another big step next time. We still learn something new every time we go onstage and every time we go into the studio. I don't want to see us ever stop learning. If that happens, we'll be in trouble. But right now, I can't wait to put all the new things I've picked up on the road to work on the next record. It's never too early to think about that. □

Tom Keifer



Poison

LIVE ON STAGE

Todd Kaplan



Rikki Rockett: "I may not be the best drummer around, but what I play is right for our music."

If you could harness the energy Poison exert onstage every night, you'd probably never have to worry about an oil or gas shortage again. Vocalist Bret Michaels, guitarist C.C. DeVille, bassist Bobby Dall and drummer Rikki Rockett move in rushes of pure rock and roll adrenaline, darting back and forth across the stage in lightning flashes. One moment, Bret will be doing "dry hump" push-ups atop the drum riser while Bobby's doing split-legged leaps at his end of the stage. The next instant, C.C. will be sliding across the stage on his knees, while Rikki pounds out the kinetic beat of the band's teen anthems on his drum kit. Quite simply, Poison are just a little bit different onstage from anything else rock and roll has to offer.

"We just do what comes naturally," Michaels said. "We've never sat around saying, 'Hey, in the middle of *Fallen Angel* it would be cool if C.C. jumped in the air.' That's not us — we're real; we do what comes from our hearts. We have a great time every night, and the only way to do that is to keep the show fresh and exciting for both ourselves and the fans."

Ross Halfin



Bobby Dall: "Some people say I shouldn't bang my bass around the way I do — but it's really only a hunk of wood."

Mark Weiss



C.C. DeVille: "We're starting to get the respect that I think we've always deserved as musicians and songwriters."

Bret Michaels



BLUE MURDER

Power Packed

New Power Trio Featuring John Sykes Gets Ready For Success.

by Andy Secher

A few issues back, **Hit Parader** presented its first feature on Blue Murder, the new band featuring former Whitesnake guitarist John Sykes, ex-Firm bassist Tony Franklin and drum legend Carmine Appice. In that article a variety of rockers, including Sykes' former employer, David Coverdale, took some hard shots at the blond axe-slinger. Well, John just didn't sit around taking those verbal punches. He quickly contacted us to discuss his life, his new band and his relationship with the aforementioned Mr. Coverdale.

Hit Parader: You're the frontman in Blue Murder — you don't have a David Coverdale up there to share the spotlight. You're handling the vocals, as well as all the guitar work on the album and onstage. Does that put a lot of pressure on you?

John Sykes: Actually, I auditioned a lot of singers, but we just couldn't find somebody who fit what we were looking for. It's not like I wanted to be the frontman and have the spotlight on me all the time. It's just the way it worked out. I know some people have said I'm doing it because of my supposed ego, but that's not the truth at all. I want this to be the best band possible. Maybe because I wrote the songs, I think I know how to communicate them as a vocalist. But to answer your question, yes, I do feel the pressure.

HP: You're working as a "power trio" these days. You don't see many of those around anymore.

JS: That's true. I guess when people think of power trios, they think back to bands like Cream. About the only band that fits that mold today would be Rush, and our music is very different from theirs. I'm up for a challenge, so the idea of doing something that nobody else is doing is very exciting to me. Anyway, this is going to be a musical band. What would a singer do for the 15 minutes we'll be jamming onstage? All he could do was walk off or stand around and look a little silly. The musicians in this band are really incredible, and with a trio, everyone has room to shine.

HP: You've been absent from the rock scene for a long time — your last appearance was on the most recent Whitesnake album. What have you been doing with yourself?

JS: Getting the material ready for this album. The whole Whitesnake situation was rather shocking to me. I still don't really understand it. I thought the band was doing very well, and I believed that David was quite happy with the way things were going — I know I was. But once we finished the last Whitesnake album, he just said that he was letting the band go. There was never much more of a reason given. Suddenly I found myself without a band. Thankfully, the people at the record label stepped in right away and started telling me to put together my own group. I know that David didn't want me on the same label as Whitesnake but, fortunately, the people at Geffen didn't listen to him.

HP: How upset were you when you were fired from Whitesnake?

JS: I was very upset, because it was so unexpected and because I had to hear it through the grapevine. It came completely out of left field. I don't really know why David did that. But he certainly set out to do as much

damage to my career as he could. Some people think they can act like stars all the time. I'm not one of them, but I think he is. I know that you're only a star for the few minutes you're onstage. Despite all his years in this business, David has never learned that. To be honest, the only reason I can figure that he let the band go was that he wanted to be totally in charge and take full credit for the album. All I ask is that people compare the last Whitesnake album with my new LP and tell me who did all the work.

HP: But you did get some nice residual checks from that Whitesnake LP.

JS: (Laughing) That certainly did soften the blow. My first reaction upon leaving Whitesnake was that I wanted to kill someone. But when you start discovering there are a lot of supportive people around and that you can put together a great new band, you can't have any anger. I've got the rhythm section from hell at the moment. Things happen for a reason. I'm happier than I've ever been. While I probably would still be in Whitesnake if David hadn't broke us apart, I could never go back to working for somebody else. This is the way things are supposed to be.

HP: What's your favorite track on the Blue Murder LP?

JS: There's a ten-minute track called *Valley Of Kings* which has really turned out incredibly well. In fact, if we have any luck we'll go to Egypt to do the video for it. It's a song where I can really stretch out and go for it! That's one of the things I always wanted to do in Whitesnake and Coverdale would always say, "No, I don't want you doing that." The music we're making now is so exciting that I get a thrill just thinking about it.

HP: How do you feel about the fact that you're making "serious" rock music, yet to some fans you're just another blond pinup?

JS: (Laughing) If people like the way I look, I'm not about to complain. Hey, I'm very happy if we can get some of the fans of Bon Jovi and Poison to buy this album — I think they'll get off on it. I take my music very seriously, but there's nothing wrong with looking good too. Being on somebody's wall is very much a part of this business, and I accept it with a smile. In fact, I love it.

HP: On the other hand, to some you're a guitar hero. How do you rate your playing with some of the other hotshots on the block?

JS: As far as guitar playing goes, the world has certainly changed in recent years. When I was growing up, there were just people like Ritchie Blackmore and Jimmy Page around, and they were gods. Today, there are probably a thousand kids on Sunset Boulevard right now who can play as well as them. You can't be the fastest guitarist alive anymore; everyone is just as fast as everyone else. What I'm trying to do is use the guitar as a vehicle to communicate my musical ideas. There's more to my music than just solos.

HP: It sounds like that "egotistical, self-centered, power-hungry" John Sykes is actually a pretty down-to-earth and happy guy these days.

JS: I know people don't want to hear this, but I've always been pretty down-to-earth. I've always known that as soon as you feel you can reach the stars, you'll end up falling flat on your face. □

John Sykes



Neil Zlozower

ANTHRAX

Ready For Action

Hit Parader Takes A Look At The Formative Years Of Rock's Moshing Masters.

by **Adrianne Stone**

One of the most exciting aspects of being in a rock and roll band is the opportunity to travel. The vagabond lifestyle enables musicians from all levels of the rock ladder to see the world while spreading their musical messages. No matter how successful a band becomes, going "on the road" is a necessary part of their agenda. It helps keep them in touch with their fans and often provides creative ideas for future album lyrics.

For the most part, touring is both a learning and a growing experience. Sometimes, though, the horror stories stand out simply because they're the exception rather than the rule. But it's these stories that are most amusing, because they're so unbelievable that they become more of a fictional, Spinal Tap-like account than the truth.

The truth can indeed be stranger than fiction. Just ask metal moshers Anthrax. Although 1988 was their turnabout year — in which they opened for Ozzy Osbourne and became the proud new owners of a gold album for their latest LP, *State Of Euphoria* — memories of adventures on the road remain fresh in their minds. A conversation with guitarist/founding member Scott Ian, bassist Frank Bello and drummer Charlie Benante revealed some amusing anecdotes, from unusual club dates to the concert stage to tour bus antics to the hotel hopping which all bands must endure.

"We don't get hassled at truck stops or anything," began Scott. "People just stare at us. There's a lot of bands out there, so truck drivers must see guys with long hair all the time." Charlie agreed, adding, "One time, it was about three in the morning and we went into a truck stop and the Thompson Twins were in there. I mean, who looks worse?"

Laughing at the memory, Scott conceded that Anthrax's bizarre sense of humor has often kept things light when the weary quintet logged more than their fair share of miles. "Sometimes," he confided, a sneaky grin spreading across his face, "we pretend we're a country band or something, 'cause they treat you better at truck stops. For the longest time, we had 'Burt Reynolds' written on the front of our bus, so people would come up to us at the truck stops and say, 'Is Burt gonna come out?' We'd be like, 'No, no. Burt's in the back of the bus.' They'd say, 'Who are you?' and we'd say, 'We're his entourage. We're his friends.'"

When they're not putting people on at truck stops, the members of Anthrax enjoy watching the reactions of stuffy hotel clientele when the band check in for an overnight stay. "People stare," said Scott incredulously. "I mean, what is it — they've never seen long hair before? The best thing for me is when the bus pulls into a hotel at, like, eight in the morning — which is prime time for people checking in and checking out — and it's all business people. We come out of our buses and we're all disgusting because we've played the night before and we haven't showered. There are about 18 of us, counting the crew. We don't go out of our way to offend people; it's just that we walk in and lay down on the

couch right in the middle of the hotel and put our sneakers up on the furniture and people just get offended by the sight of us. But nobody dares to say anything."

"Yeah," laughed Frank, "and it's even better when security comes up to us, 'cause we can just tell them we're staying there. I get a kick out of that."

The droll tales of Anthrax's recent travels pale, however, next to the episodes that occurred during the band's early days. "In 1986," Scott recalled "during the Spreading The Disease tour, we played a place called Mississippi Nights in St. Louis. It wasn't that the place was bad; it was just really depressing. It was so tiny, it was like playing on a postage stamp! But you still gotta put on a good show, and it's so hard when you're standing on the stage like this." Scott demonstrates by squishing his arms against his body. "I was yelling, 'Charlie! You can't use your floor tom. There's no room!'"

"There was a show worse than that," added Charlie, determined to outdo Scott with "bad" tour memories. "We played in North Carolina at a place called the Fallout Shelter."

"Oh, yeah!" yelled Scott. "It was someone's basement! It wasn't even a stage. We played on the floor. They sold 200 tickets and the place was so crowded. Imagine 200 people in your aunt's basement. That's what it was like. It was a sick show! The only ones who could see us were the kids right in front, 'cause we're short and we were standing on the same floor that these kids were standing on. I mean, they were right in front of us, so nobody in back of them saw a thing. We had to stand on boxes!"

"Yeah," said Frank, "but we still had a good time. There was no room at all. You literally couldn't take a step or walk anywhere, but we just made the best of it. That's all you can do, but that builds character."

It also prepared the band for the truly disgusting episodes, like the one they endured at one long-ago gig in Florida. "The dressing room at the Cameo Theater in Miami," said Scott sarcastically. "Now there's a winner! It was the absolutely worst dressing room we've ever had. Ants and roaches were just crawling everywhere — up our dressing room cases, into our clothing. It was unbelievable. They went into our clothes. We just freaked out."

But nothing, absolutely nothing, compares to a particular perilous date in Georgia. "We played this place called the Metro in Atlanta in '86," Scott recounted, a frightened look playing across his face. "It's in a really bad section of town and they tell you not to walk around once it gets dark because there's snipers out there. That was rough."

Talk about taking pot shots at a band! But Frankie was right when he said these kind of difficulties build character. (And, boy, are Anthrax a bunch of characters!) As successful as this New York group has become, though, they recall these salad days with a nostalgic fondness. "Yep," drawled Frank, "them was the good old days." And they wouldn't trade those memories for a hundred nights in a swank hotel. Well... maybe not. □



Scott Ian

BANSHEE

Screaming In The Night

Kansas City Rockers Take Aim At The Big Time.

by Rob Andrews

Banshee — remember the name. If industry experts are correct, this Kansas City-based quartet may emerge as one of the big names in the metal field in the months ahead. In late 1988, the group released an EP containing three-year-old material (which they'd prefer to ignore, if the truth be known), and now they're making ready their major label debut. For vocalist Tommy Lee Flood, bassist Billy Westfall, guitarist Terry Dunn and drummer Kent Burnham, the future looks as bright as a nuclear explosion. But they've been around long enough to know that there are plenty of false promises and dead-end trails along the path to fame and fortune, and they're ready to handle any difficulties cast in their way. Recently we hooked up with Banshee to discuss why so many people think they just might be rock's next big thing.

Hit Parader: We've heard that you guys aren't thrilled with the EP that was released a few months ago called *Cry In The Night*. Why?

Tommy Lee Flood: We're real happy to have any product out, but the fact is that the material on the EP really isn't indicative of where Banshee is musically anymore. We recorded those songs about three years ago, basically because some people at Atlantic Records gave us money to record some demo tapes. The songs on the EP are really just the demos with a little extra work done to 'em. They're good, but we've written a lot of better songs since then.

Terry Dunn: We were real young back then, and we didn't have it together like we do now. In fact, we had a different bassist on the songs, and Bill has made a huge difference in our sound. The songs we've written since he joined the band two years ago are a lot stronger.

HP: So you've got a lot of material ready for your first LP?

TLF: Yeah, we probably have close to 25 songs ready to go. The first thing we're gonna have to do is sit down with our producer and go through all the tracks we've got. There are some, like

Shoot Down The Night, that we know will be on the album. But we'll need some help determining which other ones to use and which ones to pass on. It's a nice problem to have. There are lots of bands around who have trouble coming up with an album's worth of material. Our big problem is having too many songs.

HP: Let's go back in time a bit. How did Banshee first get together?

TLF: Terry and I met during the summer of 1985. We were in different bands at the time, and one night I went down to a club in Kansas City to check out a group that a friend of mine was saying some good things about. The first thing I noticed was Terry, who was really wailing onstage — he was incredible. I went backstage after the show to talk to him, and we struck up a friendship. About a week later, we decided to chuck the bands we were in and start something new. We started auditioning drummers and found Kent, then Bill came aboard about a year after.

HP: Why would a young metal band stay in Kansas City when it seems that all the major action is happening on the West Coast?

Kent Burnham: We felt it was almost an obligation on our part to stay put and prove that the Midwest could produce quality metal bands. At one time, hard rock in America was almost synonymous with the Midwest, and we saw no reason why we couldn't get that scene going again. We didn't want to follow in the pattern so many other bands had tried. We didn't really fit into the L.A. scene because we're not into makeup and spandex. We really like to look good onstage, but we have a look and a sound that's really all our own.

TLF: We always believed that if we were good enough, it didn't matter where we were from. If we had what it took to make it, the people at the record labels would find us. Anyway, we wanted to develop at our own speed and not feel the pressure of doing things before we were ready. We took our time, wrote a lot of good songs, and

now we're ready to go out there and kill! We managed to get signed to a major label, and we're getting a lot of national press, so the bottom line is that so far our way of doing things has worked. It may have taken us a little longer to get there, but we think that believing in ourselves and sticking to our guns has made that little extra time worthwhile.

HP: You made the point that Banshee doesn't really fit into the metal scene. What makes you different from other bands?

KB: It's our sound, more than anything else. The





Banshee: "It was almost an obligation for us to prove that the Midwest could produce a great heavy metal band."

songs we write aren't just recycled Aerosmith or Judas Priest riffs. We've worked real hard to develop what we like to think of as "The Banshee Sound". When you hear us for the first time, you don't say, "Hey, they sound like Motley Crue." The fact is, we don't sound like anyone but Banshee.

TLF: Another thing that makes us special is our stage show. We really pull out all the stops. We shoot confetti into the crowd and really have a good time. But we let the music be the star. That's the real key to this band — we write some great rock and roll songs.

HP: Tommy, there's a story going around that you once sold clothes to Jon Bon Jovi.

TLF: (Laughing) Yeah, it's true. When Bon Jovi came through town a couple of years ago, Jon stopped off at this store that had a few of my jackets on display. So at about 3 in the morning I got a call at home from the guy who runs the store, saying "Tommy, you won't believe this, but Jon Bon Jovi is down here and he wants to buy your jackets." Well, I was fast asleep, but I managed to get down there in about ten minutes. I sat and talked to Jon for about an hour, and I told him that I really didn't want to sell those jackets. They were just there for

display purposes. But he was so insistent that I finally sold 'em to him. In fact, those jackets have popped up at a lot of his photo sessions.

HP: We've got to ask — how much did you charge him for the jackets?

TLF: Knowing the amount of money he makes, not enough. Actually, I was so honored that he liked 'em that I wanted to give them to him. But I think we finally settled on a hundred bucks. The money wasn't important. But it makes for a great story. If Banshee becomes famous though, I think I'll charge him more next time. □

Blackie Lawless



WASP

Bad Attitude

*Blackie's Boys Roar Back With **The Headless Children**.*

by Winston Cummings

Blackie Lawless sits quietly in W.A.S.P.'s dressing room. Although chaos surrounds him, the tall, dark-haired vocalist/guitarist relaxes as he pulls on his skintight stage outfit. To his right, two roadies are adjusting an exploding stage prop that will later dismember dolls lined up onstage. To his left, bandmates Johnny Rod (bass) and Chris Holmes (guitar) are engaged in a heated debate over the advantages of one brand of beer over another. Nothing seems to faze Mr. Lawless, however. If you didn't know better, you might assume he was headed for a quiet day at the beach. Little would you suspect that in less than half an hour, this man would be onstage leading W.A.S.P. through one of the most bizarre stage shows in rock history.

"Actually, we've toned things down this time," he said. "We've cut out some of the really disgusting things we used to do onstage. There's no blood this time around, and we're not going as much for pure shock value. There's a greater significance to everything we're doing up there. Even blowing up the dolls isn't done just for its impact. It ties in with the concept of the new LP, **The Headless Children**. The song's all about the futility and stupidity of war. Some people may think we're blowing things up onstage to get attention — well, they're wrong."

The Headless Children is certainly a change of pace for Blackie and his boys. Though their music is still as rough and ready as ever, a new social consciousness has crept into the band's lyrics. Why would a band that made its reputation writing songs about fornicating like animals and splotching blood over fallen enemies risk losing their audience by suddenly adopting a more sophisticated lyrical stance?

"I think we took the other concept as far as we could," Lawless said. "I always called what we did 'Electric Vaudeville', and in that kind of environment, just about anything was acceptable. But during the past year I've had a lot of time to sit back and think. In fact, I had too much time. It was the first time in years that I didn't have an album or a tour staring me in the face. It was a little scary. But the chance to think made me realize that this band should be speaking for the kids out there — presenting real issues and real problems. That's what we've done on this album."

"I don't want people thinking we've wimped out," he added. "The sound on the new album is probably heavier than anything we've done since our first LP. But that doesn't mean we can't touch on more relevant topics. I know the fans want us to do that, because they've told me so. During that break we had, I talked to a lot of kids. I'd pull up to them in the street and just ask 'em what was going on in their lives. I'd play 'em some of the new

music. I really wanted to know what was running through their heads. What they told me really opened my eyes."

The question remains, however, how the rock masses will accept this "new and improved" W.A.S.P. not long ago, many industry pundits were predicting that the Lawless brigade were destined for greatness. They felt that the band's outrageous stage show and rugged yet tuneful songs were tailor-made for the mid-'80s rock market. Somehow, though, that kind of megasuccess has eluded W.A.S.P. Though the band have recorded a series of fine LPs — such as **The Last Command** and **Inside The Electric Circus** — they've been unable to crack the rock big-time, often having to fight for their very survival against factions (such as the PMRC) who wished to see them destroyed. But those problems have only caused Lawless to put even more effort into ensuring the band's continued growth.

"It hasn't been easy for us over the last few years," he said. "There were moments when I wondered what the hell was going on. We often seemed to be singled out for criticism and abuse, and I didn't like it. I don't think we have anything to apologize for. I'm very pleased with the music we've made and while I admit that there are a few things I'd change if I had the chance, for the most part I'll stand by everything W.A.S.P. has done. If this album goes platinum, that'll be great. If it doesn't, I'll survive. I know that scares a lot of people out there — including a lot of other bands."

Lawless' last statement stems from the fact that W.A.S.P. remain virtually unable to land a major tour. Lawless is convinced that most groups in the metal sphere are scared as hell about having W.A.S.P. open for them, believing that the band's dynamic stage show will make it difficult for the headliner to come across to best effect. The result of this difficulty is that W.A.S.P. are now forced to headline their own tour, whether they want to or not. Though they're not in the best financial position to take on such a responsibility, Lawless knows that a headlining tour is the only way for W.A.S.P. to be seen and heard.

"It's real annoying to know that bands won't allow us to tour with them," he said. "They tell me it's because they don't want the controversy W.A.S.P. brings, but I know the truth. They don't want to follow us onstage — and I don't really blame them. This is a great live band, and we're playing better now than we ever have in our lives. Chris is still a total wildman up there, and Johnny really feels at home now. We're like a machine, and with the visual effects and the new material, I don't think there's a band around that can touch us. If anyone wants to prove me wrong, I'd welcome the opportunity." □

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Stryper

by **Charley Crespo**

Stryper's rhythm section — bassist Tim Gaines and drummer Robert Sweet — seem to like all kinds of contemporary music. Gaines says he listens to everything from Aerosmith to Zebra, while Robert runs the gamut from Gloria Estefan & the Miami Sound Machine to Def Leppard and Michael Jackson. We presented the pair with a pile of recently released 45s and asked them for their impressions.

Armageddon It
Def Leppard

Robert: I bother everyone by playing it every night. I give the album a 10 out of 10. It's one of my favorite CDs. It's awesome. I hope to catch their concert some night.

Tim: We listen to them before we go onstage. It gets us in the mood to go out and play.

Robert: Do you want to work with us, Mutt Lange?

Smooth Criminal
Michael Jackson

Robert: This is one of the hottest videos he's ever done. I love this song. Michael Jackson is definitely Michael Jackson. He's great.

Tim: Great production.

Born To Be My Baby
Bon Jovi

Robert: Definitely "Bad Medicine." I love Bon Jovi. Cool song. They're going to be just as big this year as they were last year.

Tim: His songs do tend to sound the same. But he's such a great songwriter that you really don't care. This is the kind of song you can listen

to over and over again and never get tired of.

Finish What Ya Started
Van Halen

Robert: Hot. I hear this all the time. There's nothing wrong with Sammy Hagar, but I long for the days of Van Halen with David Lee Roth. How can a song be bad with the best guitarist in the world? Hot drums and great guitar. Cool album.

Ghost Town
Cheap Trick

Tim: This is a different sound for Cheap Trick.
Robert: Cheap Trick doesn't sound cheap.

How Can I Fall
Breathe

Tim: I like it already. I love ballads like this. I'd buy this. Good band.

Robert: Beautiful. I wore their tape out in my Corvette. This is a CD I have to get.

I Got A Line On You
Alice Cooper

Tim: This is heavier than the original version by Spirit. I'd like to see him do it live. Definitely Alice.

Robert: He ought to run for mayor. Sounds cool. I like it.

Best Of Times
Peter Cetera

Tim: He's among my Top 10 vocalists. Strong song.

Robert: Good song. Great voice.

What I Am
Edie Brickell & New Bohemians

Robert: Good guitar player. Her voice reminds me of Deborah Harry.

Tim: I like the feel of the song. I don't think I've ever heard them before. I like this.

Windows Of The World
Pretenders

Tim: Reminds me of Linda Ronstadt. It's a little too slow for the Pretenders.

Robert: Reminds me of my favorite restaurant in the world, Windows On The World in New York City.



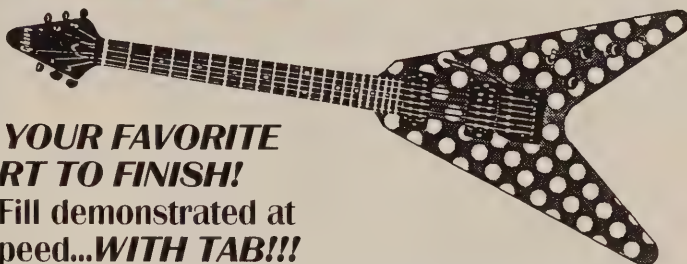
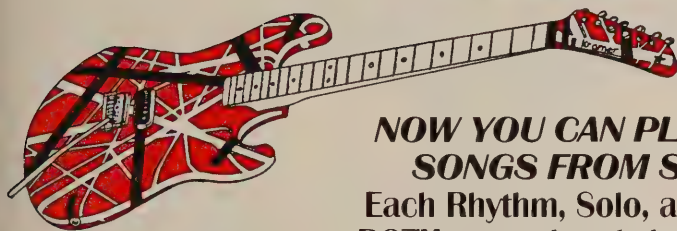
Stryper's Robert Sweet and Tim Gaines: "We listen to Def Leppard before we go on stage — it gets us in the mood."

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- ☐ **RANDY RHODS:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

BANDS

- ☐ **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- ☐ **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Ride the lightning - The thing that should not be - Battery
- ☐ **IRON MAIDEN:** Number of the beast - Run to the hills - The trooper - Stranger in a strange land - Wasted years - 2 minutes 2 midnight - Can I play with madness
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Parental Guidance - Heavy metal - I'm a rocker - Electric eye
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Sweet child of mine - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to Fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys' room

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- ☐ **C:** Welcome to the jungle - Bark at the moon - Master of puppets - Live Wire - The trooper - Still of the night - Big city nights
- ☐ **D:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down
- ☐ **E:** Fade to black - Love bites - Hell's bells - Into the fire - Number of the beast - The last in line - looks that kill - Flying high again

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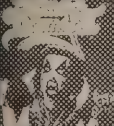
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indie REVIEWS

***** = excellent **** = very good *** = good ** = fair * = poor

by Andy Secher

Sacred Reich
Surf Nicaragua

Sacred Reich have created quite a stir in metal circles with their no-holds-barred musical approach. With the release of their four-song EP, **Surf Nicaragua**, these Arizona metal men seem intent on turning that commotion into a full-scale riot. Playing with power, precision and even a touch of humor, band leader Phil Rind takes his troops through a series of gut-punching epics that rock with ferocity from first note to last. Just check out their updated (but faithful) rendition of Black Sabbath's *War Pigs* to see that these guys mean business.

Rating: ***



Dead End: New metal exports from Japan.

Dead End
Shambara

The Japanese metal scene has received its share of criticism in recent years from Stateside rockers who've felt that bands like Loudness and E-Z-O have done little to expand the metal universe. That same argument might be applied to Dead End's **Shambara**, but these Nip rockers present their songs with such technical proficiency that one is hard-pressed not to overlook the band's seeming lack of emotion and originality. Tracks such as *Night Song* and *Luna Madness* bear more than a passing resemblance to better-known tunes, but the guitar work of Yuji Adachi and the vocals of Motoyuki Ohtsuka lend a special quality to the songs that makes them not only listenable but

totally enjoyable. If you like mainstream metal presented with class and style, check out Dead End. If you're looking for something new and exciting, however, give **Shambara** a pass.

Rating: ***

Omen
Escape To Nowhere

Rarely does one get an album whose cover alone is worth the LP's price. But Omen's **Escape To Nowhere** is such a case. After getting a glimpse of the front cover — depicting a shapely young blonde in the throes of undressing — it's difficult to actually remove the shrink wrap and whip out the vinyl. Doing so, however, unleashes a powerhouse musical attack, thanks to the thrashing and bashing of vocalist Coburn Pharr, guitarist Kenny Powell, bassist Jody Henry and drummer Cam Daigneault. On tracks such as *It's Not Easy*, *Thorn In Your Flesh* and a kickass cover of the Golden Earring classic *Radar Love*, these West Coast metal men prove that they're more than just another bunch of faces on the Power Metal scene. Though they're not yet ready to join the likes of Metallica and Megadeth at the top of the power ladder, **Escape To Nowhere** is a major step forward for these sex-crazed rockers.

Rating: ***

Motorhead
No Sleep At All

It's now been eight years since the release of Motorhead's classic live album, **No Sleep 'Til Hammersmith**. In the intervening years, this legendary British unit have suffered their share of ups and downs. But with the release of their new live LP, **No Sleep At All**, Lemmy's boys seem to be riding a cresting wave of popularity. There are unquestionably younger, faster and prettier bands on today's rock scene, but when these guys crank it up — as they do on tracks like *Dr. Rock*, *Eat The Rich* and the lethal *Ace Of Spades* — Motorhead prove they can still teach the new rock dogs on the block a trick or two. Quite simply, **No Sleep At All** is the perfect introduction to the Motormen for those who have avoided them so far. For longtime fans, it's an absolute necessity.

Rating: ****

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CHERRY ORCHARDS

As recorded by Celtic Frost

AMBERG WARRIOR

*Dancing violet dreams
Joining nights of satin fame
Acting jewel games
All forgiven you streak my heart.*

*More than pleasure in ice cold flames
Crying soft as love flies tame
Swelling tears in diaries of lies
Fading lights as songs die quiet.*

*Breathing sweet for dying blind
Masking fears of silent declines.*

*Cherry orchards
Ginger looks upon pain
Cherry orchards
August fades like tears in vain.*

*The winter's final shine
Dressing gold one last time
Seep from lace
Roses for an unborn face.*

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LET'S PUT THE X IN SEX

As recorded by Kiss

P. STANLEY
D. CHILD

*I got a letter just the other day
She sent a picture but she
didn't sign her name
She wore high heels and a little
black lace
I knew her body but I couldn't
see her face
She didn't leave a number not
an address or a clue
But something in that
photograph reminded me of
you.*

**Baby let's put the X in sex
Love's like muscle and you
make me wanna flex
Baby let's put the X in sex
Keep it undercover baby let me
be your private eye.**

***I got a call in the middle of the night
Heavy breathin' never sounded quite so nice
She said oh yeah I wish that I was there
I asked who was calling but she wasn't playing fair
Sometimes you gotta suffer for the pleasure that you seek
You're beggin' for an eyeful but you only get a peek.***

**Baby let's put the X in sex
Love's like muscle and you
make me wanna flex
Baby let's put the X in sex
Keep in undercover baby let me
be your private eye.**

**I heard somebody knockin'
So I opened up the door
She wore a hat shades and a
trench coat
Wasn't wearin' that much more
She said she knew my secrets
but I didn't have a clue
Then I saw those black lace
panties
And I knew that it was you.
(Repeat chorus)**

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and

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of

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I'LL BE THERE FOR YOU

As recorded by Bon Jovi

J. BON JOVI
R. SAMBORA

I guess this time you're really leaving
I heard your suitcase say goodbye
And as my broken heart lies bleeding
You say true love is suicide.

You say you've cried a thousand rivers
And now you're swimming for the shore
You left me drowning in my tears
And you won't save me anymore.

I'm praying to God
You'll give me one more chance girl.

I'll be there for you
These five words I swear to you

When you breathe I want to be the air for you
I'll be there for you
I'd live and I'd die for you
I'd steal the sun from the sky for you
Words can't say what love can do
I'll be there for you.

I know you know we've had some good times
Now they have their own hiding place
Well I can promise you tomorrow
But I can't buy back yesterday.

And baby you know my hands are dirty
But I wanted to be your Valentine
I'll be the water when you get thirsty baby
When you get drunk I'll be the wine.

I'll be there for you
These five words I'd swear to you
When you breathe I want to be the air for you
I'll be there for you

I'd live and I'd die for you
I'd steal the sun from the sky for you
Words can't say what love can do
I'll be there for you.

I wasn't there when you were happy
And I wasn't there when you were down
Didn't mean to miss your birthday baby
I wish I'd seen you blow those candles out.

I'll be there for you
These five words I'd swear to you
When you breathe I want to be the air for you
I'll be there for you
I'd live and I'd die for you
I'd steal the sun from the sky for you
Words can't say what love can do
I'll be there for you.
(Repeat)

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dark
Night air cools the booze you've
got
Hard line draws you to the edge
No time to do it right.*

*Living on the edge
Close to death tonight
Rockin' the edge by candlelight
Living on the edge
No way out tonight
Rockin' the razor's edge.*

*You're running f-f-f-fast
You can't stop
Holding on
It's all you've got
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pleasure trip
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family
Raw deal, nothin's left.*

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Rockin' the edge
No way out tonight
Rockin' the razor's edge.*

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A restless heart
All alone
In the dark
Rat race, running for the light
Nightmare, your life's on the
line
Razor blade, cutting out the
cries
Clock strikes, fright night.*

*Living on the edge
Close to death tonight
Rockin' the edge
No way out tonight
Rockin' the razor's edge.*

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| <input type="checkbox"/> T-57 Anthrax-I'm the Man | <input type="checkbox"/> T-119 Guns N Roses-Pistols & Roses | <input type="checkbox"/> T-101 M.O.D.-No Surfing |
| <input type="checkbox"/> T-58 Anthrax-Judge Dred | <input type="checkbox"/> T-92 Guns N Roses-Group | <input type="checkbox"/> T-14 Motley Crue-Girls, Girls, Girls |
| <input type="checkbox"/> T-75 Anthrax-Not Man | <input type="checkbox"/> T-78 Guns N Roses-Skull | <input type="checkbox"/> T-50 Motley Crue-4 Faces |
| <input type="checkbox"/> T-116 Anthrax-No Frills | <input type="checkbox"/> T-93 Great White-Shark | <input type="checkbox"/> T-23 Metallica-Master of Puppets |
| <input type="checkbox"/> T-90 Anthrax-Fist Full of Metal | <input type="checkbox"/> T-63 Helloween-Wizard, 7 Keys | <input type="checkbox"/> T-116 Metallica-Justice for All |
| <input type="checkbox"/> T-59 Anthrax-State Bound | <input type="checkbox"/> T-48 King Diamond-Tour | <input type="checkbox"/> T-36 Metallica-Crash Course |
| <input type="checkbox"/> T-19 Bon Jovi-Group | <input type="checkbox"/> T-125 King Diamond-Wheel Chair | <input type="checkbox"/> T-144 Metallica-Group |
| <input type="checkbox"/> T-102 D.R.I.-Oblivion | <input type="checkbox"/> T-31 Iron Maiden-Stranger | <input type="checkbox"/> T-142 Metallica-Group Shot (New) |
| <input type="checkbox"/> T-103 D.R.I.-Dealing With It | <input type="checkbox"/> T-94 Iron Maiden-7th Son | <input type="checkbox"/> T-145 Metallica-Shortest Straw |
| <input type="checkbox"/> T-104 D.R.I.-Tear It Down | <input type="checkbox"/> T-87 Iron Maiden-Can I Play w/Madness | <input type="checkbox"/> T-93 Metallica-Tribute to Cliff |
| <input type="checkbox"/> T-105 D.R.I.-Red Line | <input type="checkbox"/> T-111 Kiss-Crazy Nights 88 | <input type="checkbox"/> T-74 Nuclear Assault-Survive |
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| <input type="checkbox"/> T-133 Def Leppard-Portrait | <input type="checkbox"/> T-124 Kreator-Superdiving | <input type="checkbox"/> T-34 Slayer-Devil |
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| <input type="checkbox"/> T-39 Destruction-Mad Butcher | <input type="checkbox"/> T-70 Led Zeppelin-Physical Graffiti | <input type="checkbox"/> T-143 Slayer-Skeltons |
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| <input type="checkbox"/> T-80 Exodus-Bar & Grill | <input type="checkbox"/> T-121 Megadeth-Killing is My Bus. | <input type="checkbox"/> T-141 Slayer-South of Heaven |
| <input type="checkbox"/> T-81 Exodus-Meat Party | <input type="checkbox"/> T-96 Megadeth-Mary Jane | <input type="checkbox"/> T-140 Slayer-Root of All Evil |
| <input type="checkbox"/> T-82 Exodus-Bonded By Blood | <input type="checkbox"/> T-85 Megadeth-So Far | <input type="checkbox"/> T-68 Warlock-New Album |
| <input type="checkbox"/> T-26 Ace Frehley-Frehleys Comet | <input type="checkbox"/> T-56 Megadeth-Radiation | <input type="checkbox"/> T-109 White Lion-Pride |
| <input type="checkbox"/> T-62 Faster Pussycat-Cool Cat | <input type="checkbox"/> T-11 Megadeth-Vic Rattlehead | |
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 MAIDEN (KILLERS) G332 T-SHIRT	 VIXEN (LOGO) NM412 T-SHIRT	 VIXEN ALBUM NM409 T-SHIRT	 [LIVE AFTER DEATH] G30 T-SHIRT	 MAIDEN (SPLIT HEAD EDDIE) G405 T-SHIRT	 MAIDEN (MADNESS) G363 T-SHIRT	 MAIDEN (SEVENTH SON) G12 T-SHIRT	 RIGOR MORTIS (RIG) T-SHIRT	 MAIDEN (CRUNCH) G350 T-SHIRT	 PAUL STANLEY W0723 T-SHIRT	 TESTAMENT E343 T-SHIRT
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G386 T-SHIRT
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W0728 T-SHIRT
EXPLOITED (WORLD
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SAXON (GROUP)
NM367 T-SHIRT

W#01 DEEP PURPLE
W#037 RUSH (MAN &
STORY)
W#040 HENDRIX
W#041 THE BEATLES
W#055 WHITESNAKE
W#068 MERCURY FATE
W#070 THE JACOBS
W#070 DEE LEPPARD
W#071 CINDERELLA
W#062 MAJESTY
W#077 PINK FLOYD
W#078 THE STRAN-
GERS
W#067 KISS
W#070 JACOBY & RANDY
W#065 AC/DC
W#052 CRUE (THEATE
W#065 BON JOVI
W#067 THE JETTES
W#074 MAJESTY (SOME
WHEN IN TIME)
W#072 DE
W#071 MAJESTY

W#0671 OZZI (ULTIMATE
SIN)
W#064 CINDERELLA
W#064 THE JACOBS
W#053 MAJESTY (KILLERS)
W#064 THE JACOBS
W#047 ZEPPELIN
(ISWAN SPAN)
W#17
W#16 AC/DC (BLOW UP
THE HOUSE)
W#065 RATT
W#0708 DRAGON SLAYER
W#0708 DRAGON SLAYER
(GROUP)
W#069 MAJESTY (STRANGER
IN STRANGE LAND)
W#065 FLOYD (WALL)
W#065 FLOYD (WALL)
W#072 MOTORHEAD
W#073 POSITION (WALL)
W#065 RATT
W#065 RATT (GRAM)

NOT ILLUSTRATED:

DWH1 FLOYD (WALL)	DWH11 DOORS
DWH2 ZEPPELIN	DWH12 HENDRIX
(COLLAGE)	DWH21 SEX PISTOLS
DWH3 IRON MAIDEN	DWH22 STRYPER
DWH4 MOTLEY CRUE	DWH24 POISON
DWH7 BON JOVI	DWH25 CINDERELLA
DWH8 OZZY & RANDY	DWH26 SLAYER
DWH9 KISS	DWH16 AC DC (WHO)

NOT ILLUSTRATED:

AN1005 ANTHRAX (SPRING OF THE DISEASE)	AN1007 ANTHRAX (WE ARE THE LAW)
NLB13 M D (NO SUFFERING)	AC1007 AC DC (BLACK UP YOUR VIDEO)
NLB130 CINDERELLA (HEADLESS)	NLB10 MAIDEN
NLB131 DEF LEPPARD (HYSTERIA)	NLB11 KING DIAMOND (WHEELCHAIR)
NLB132 MEGADETH (RADIATION)	NLB12 FASTER PUSSY- CAT (SLASH)
NLB133 MEGADETH (KILLING)	NLB19 HELOWEEN (SAVAGE)
NLB134 MEGADETH (MARY JANE)	NLB20 WINGER (ALBUQUERQUE)
NLB17 MAIDEN (MUMMY)	NLB21 SURE REICH (SURF N' CARAQUA)
NLB18 CRUE (GIRL)	NLB22 INKS (FASTER PUSSY- CAT EASY LOGO)

D33-31	DONNA SPEIR- BATH	D2302	CINDERELLA
D33-13	DONNA SPEIR- SHOWER	D2211	MAIDEN-EDU
D2390	KATHY SMITH	D2217	MAIDEN- SOMEWHERE
D33-30	TERRI WEIGEL	D2301	NIGHTMARE
D106	STING	D977	MADONNA
D108	TIFFANY	DNM108	WHITE LION
D99	OZZY & RANDY TRIBUTE	D109	ZEPPELIN- HOUSES
D110	GEORGE MICHAEL	D2454	ALLISTER FIEND

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*You like to play
Ya have your way
I've seen those moves before
Some hip shakin' and lip
breakin'
I guess it's all in how ya score
You've got the hot
Quite a lot
Oh the young they know
Electric eyes and hungry sighs
Thrill ya to the bone.*

*Cheap thrills and thrills that
kill
Starry eyed and two daze blind
Cheap thrills and thrills to steal
Cheap thrills are easy to find.*

*Shock the sleaze
And make a tease
Rule of thumb for show
Purple pout with open mouth
Red lips begin to blow
So open wide and come inside
Eyes of fire calling me
Time will tell I know it will
They knock ya to your knees.*

*Cheap thrills and thrills that
kill
Starry eyed and two daze blind
Cheap thrills and thrills to steal
Cheap thrills are easy to find.*

*Rub it raw on alcohol
Kiss of sweat and skin
Round and round up and down
It's time to play again
Take some time not sixty-nine
Two's enough for love
Not so fast gotta make it last
'Cause it's hard to get enough.*

*Cheap thrills and thrills that
kill
Starry eyed and two daze blind
Cheap thrills and thrills to steal
Cheap thrills are easy to find.*

*Cheap thrills and thrills that
kill
Starry eyed and two daze blind
Cheap thrills and thrills to steal
Cheap thrills are easy to find.*

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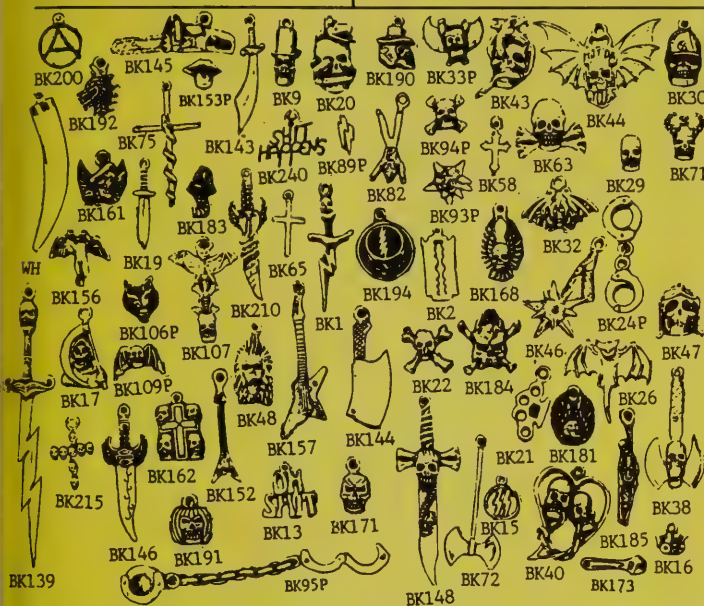
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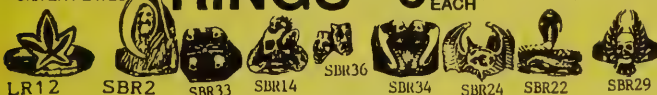


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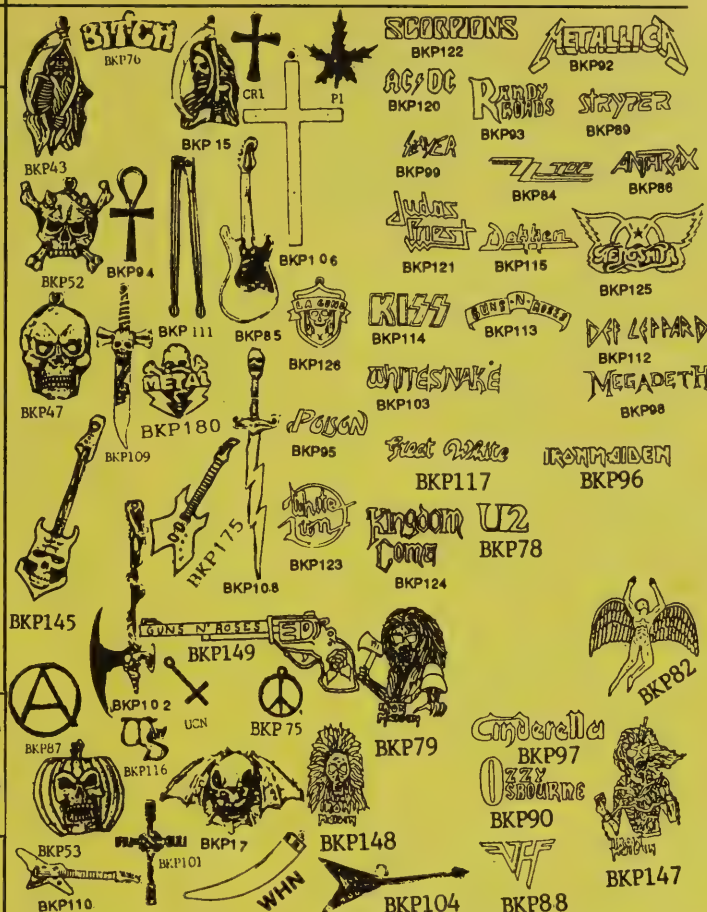


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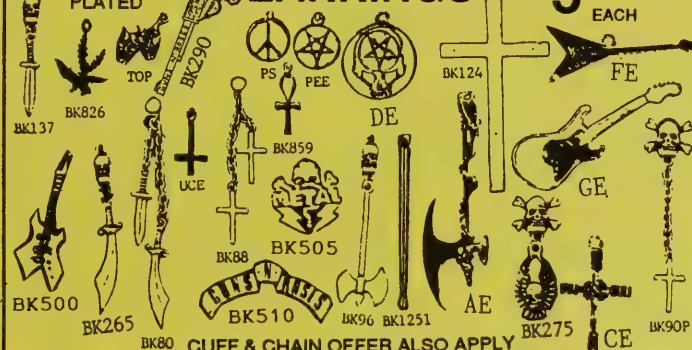
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1482 Guns N' Roses
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1728 Guns N' Roses
Skeleton Logo



1604 Guns N' Roses
Group



1623 Guns N' Roses
Logo



1634 Bon Jovi
Bad Medicine



1693 Bon Jovi
New Jersey



1184 Bon Jovi
Jan



1076 Bon Jovi
Rage



1625 Poison
Say Aah



1688 Poison
Long Live Rock



1277 Poison
Group



1051 AC/DC
Who Made Who



1572 AC/DC
Headbanger



1575 AC/DC
Black in Yellow



1404 Alice Cooper
Eat



1178 Anarchy



1486 Dead & Company



1486 Dead & Company



1331 Hanoi Rocks



1200 Iron Maiden
Make My Day



1630 Iron Maiden
Crunch



1527 Iron Maiden
7th Sign



1624 Iron Maiden
Madness



1137 Iron Maiden
Aces High



1195 Iron Maiden
Live After Death



1725 Joe Satriani



1432 King Diamond



1573 King Diamond



1669 Slayer
New P Cover



1555 Slayer
Creatures



1268 Slayer
Reign in Blood



1287 Slayer
Michael Christmas



1669 Slayer
Demon



1380 Stryper
Group



1559 Warlock
Hooded Creature



1326 Exploited
Punk's Not Dead



1511 D.C.K.
Cambridge



1621 Y.M.C.A.
Burning



1354 Sam Hain



1583 Sanctuary
LP Cover



1503 Lita Ford
LP Cover



822 Lita Ford
Guitar



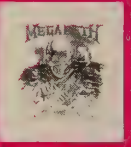
1603 Lyndi Skyrid
Check Names



1494 Faster
Pursued



1101 Megadeth
Pagan's Sins



1102 Megadeth
Kill for Thrills



1544 Megadeth
Radiation



1582 Megadeth
So Easy



1072 Metallica
Puppets



1546 Metallica
Tribute



1073 Metallica
Damage Inc



1074 Metallica
Kill 'em All



1075 Metallica
Metal Up Your Ass



1689 Metallica
Crash Course



1390 Metallica
Garage Days



1547 Metallica
Collage



1667 Metallica
Justice for All



1447 Metallica
Field



1553 Savatage
King of World



1647 Van Halen
OUR 12



1648 Van Halen
Eddie



1279 Cozy & Handz
Tribute



1279 Cozy & Handz
Driven of Thorns



1681 Cozy
Rock Ultimate



1149 Peace Sign



1482 Pink Floyd
Collage



1488 Pink Floyd
Girls, Girls



1421 Pink Floyd
Red



1214 Randy Rhoads
Guitar Great



1584 Robert Plant
Now & Zen



1353 S.O.D
English or Die



1685 Debbie Gibson



1854 Sex Pistols
Tour Collage



1443 Sex Pistols
Bollocks



1760 Sex Pistols
Anarchy in UK



1355 Sex Pistols
Collage



1686 Sex Pistols
Love Kills



1356 Sex Pistols
New D



1402 Kiss
Mirror Photos



1486 Kiss
Group Crazy



1538 Kiss
Destroyer



1539 Kiss
Creatures



1693 L.A. Guns
No Mercy



1614 L.A. Guns
Sex, Booze, Tattoos



1265 Led Zeppelin
Swan Song



1268 Led Zeppelin
Stairway to Heaven



1266 Led Zeppelin
Houses of Holy



1547 Led Zeppelin
Coll

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'T' Shirts

Posters

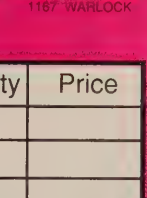
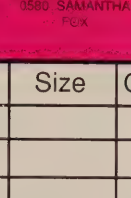
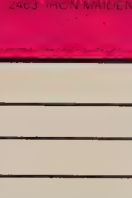
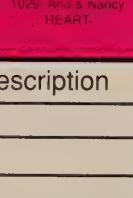
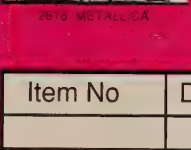
'T' SHIRTS \$12

180 ANTHRAX/Spread Uprise
181 (ANTRAX)/am the Man
182 AEROSMITH/All Over
187 AC/DC/Misslehead
1075 AC/DC/Anarchy
1307 ANARCHY/Punk/Gang
1377 BON JOVI/Signatures
1636 BELINDA CARLISLE
1630 CINDERELLA/Album
1629 CURE/Daylight Faces
1523 David Lee Roth/Shyscraper
1628 DOKKEN/Guitar
1722 DOKKEN/Beast from East
1313 DEAD KENNEDYS/Logo
1248 EUROPE/Eagle
1526 EXODUS/Cannibal
1697 FASTER PUSSYCAT/Easy
1455 FLOTSMAN & JETSAM/Skull
1427 GREAT WHITE/Finally a Tour
1719 GUNS N' ROSES/Jungle
1616 HURRICANE/Album
1431 INXS/Kick
1193 INXS/Thieves
1198 IRON MAIDEN/Smwh in Time
1051 HENDRIX/Guitar Great
1261 JIMMY PAGE/Guitar Great
1334 JOHNNY ROTTEN/Obnoxious
1267 LED ZEPPELIN/1st LP Cover
1717 METALLICA/Group
1718 METALLICA/Strt Show
1689 MEGADETH/Killing's My
1344 MOTORHEAD/10th A...
1724 MISFITS/Skeleton/3 Pics
1401 OVERKILL/We don't care/Finger
1702 OZZY OSBOURNE/Wicked
1484 PINK FLOYD/Bomber
1704 AUL STANLEY/Guitar
1351 RAINBOWS/Logo
1642 RICHARD MARX/Guitar
1508 SEX PISTOLS/100 Club
1159 SEX PISTOLS/God Save
1156 SEX PISTOLS 4 Faces
1678 SLAYER/Devil
1704 SLAYER/Reign in Blood
1369 SUICIDAL TENDENCIES
1690 STRYPER/God We Trust
1700 U2/Rattle & Hum
1715 VIXEN/Album Cover
1628 VIXEN/Group
1082 WHITESNAKE/Tour '87

POSTERS \$6

(Additional Posters Not Pictured)

2623 AC/DC/Blow Up Video
1099 ALICE COOPER/CRAWLING
2597 ANTHRAX/BACKSTAGE
1180 BELINDA CARLISLE
2339 BON JOVI/JON, LIVE*
2412 BON JOVI/GRP/LOGO
2474 CINDERELLA/BACKSTAGE
2336 CINDERELLA/GRP
2441 DAVID LEE ROTH/UNGARM
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2611 EUROPE/JOEY/OUTSIDE
2589 GUNS 'N' ROSES/GRP SITING
2680 GUNS 'N' ROSES/GRP/LOGO
3146 INXS/KICK
0361 IRON MAIDEN/ACES HIGH
2646 IRON MAIDEN/7TH SUN
3171 IRON MAIDEN/MADNESS
2596 JIM MORRISON/1943-1971
3179 KINGDOM COME/GRP
0213 KISS/ANIMALIZE
2143 KISS/COLLAGE/LIVE PICS
406 KISS/MAKEUP/GRP SHOT
1003 LED ZEPPELIN/COLLAGE
1049 LED ZEPPELIN/SWAN SONG
1166 LITA FORD/SEXY
0360 MADONNA/SEE THRU TOP
2643 MEGADETH/PEACE SELLS
2665 METALLICA/KILL 'EM ALL
0428 MOTLEY CRUE/THEATRE
2258 OZZY OSBOURNE/TATTOOS
0587 PEACE SIGN/1989 CALENDAR
2620 PINK FLOYD/WORLD TOUR
2562 POISON/III
2200 PUNIS/LONDON STREET
0391 QUEENSRYCHE/GRP
2135 RATT/BACKSTAGE
2042 SAMANTHA FOX/HUG & KISS
2705 SAMANTHA FOX/ON BEACH
1168 SAVATOGA/GRP
0200 SID VICIOUS/DRUGS KILL
1094 SLAYER/CONCERT SHOT
0059 STRYPER/IN GOD PHOTOS
2692 STRYPER/IN GOD WE TRUST
0184 TIFFANY
2544 TJ JOSHUA/TREE



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MISSION

As recorded by Rush

**PEAT
LEE
LIFESON**

Hold your fire
Keep it burning bright
Hold the flame
Til the dream ignites
A spirit with a vision
Is a dream with a mission.

I hear their passionate music
Read the words
That touch my heart
I gaze at their feverish pictures
The secrets that set them apart.

When I feel the powerful visions
Their fire has made alive
I wish I had that instinct
I wish I had that drive.

Spirits fly on dangerous
missions
Imaginations on fire
Focused high on soaring
ambitions
Consumed in a single desire.

In the grip of
A nameless possession
A slave to the drive of obsession
A spirit with a vision
Is a dream with a mission.

I watch their images flicker
Bringing light to a lifeless
screen

I walk through
Their beautiful buildings
And I wish I had their dreams.

But dreams don't need
To have motion
To keep their spark alive
Obsession has to have action
Pride turns on the drive.

It's cold comfort
To the ones without it
To know how they struggled
How they suffered about it.

If their lives were
Exotic and strange
They would likely have
Gladly exchanged them
For something a little more
plain
Maybe something a little more
sane.

We each pay a fabulous price
For our visions of paradise
But a spirit with a vision
Is a dream with a mission.

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MARATHON

As recorded by Rush

**PEART
LEE
LIFESON**

*It's not how fast you can go
The force goes into the flow
If you pick up the beat
You can forget about the heat
More than just survival
More than just a flash
More than just a dotted line
More than just a dash.*

*It's a test of ultimate will
The heartbreak climb uphill*

*Got to pick up the pace
If you want to stay in the race
More than blind ambition
More than simple greed
More than a finish line
Must feed this burning need
In the long run.*

*From first to last
The peak is never passed
Something always fires the
light
That gets in your eyes
One moment's high
And glory rolls on by
Like a streak of lightning
That flashes and fades
In the summer sky.*

Your meters may overload

*You can rest at the side of the
road
You can miss a stride
But nobody gets a free ride
More than high performance
More than just a spark
More than just the bottom line
Or a lucky shot in the dark
In the long run.*

*You can do a lot in a lifetime
If you don't burn out too fast
You can make the most of the
distance
First you need endurance
First you've got to last.*

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MY BLOOD, YOUR BLOOD

As recorded by Mad Reign

**BRENT TURNER
DOUG OBER
ROB THRALL
RON OWENS
BILLY GAG**

*No cash no bash no limousines
Just poverty and oppression
All that glitters is not gold*

*I have learned my lesson
No rights red lights caged one
more time
Locked up for being poor
One more night in this joint
Then out to fight the war.*

*My blood your blood which is
worse
On this cell block city street
My blood your blood lift the
curse
Get the masses to the meat.*

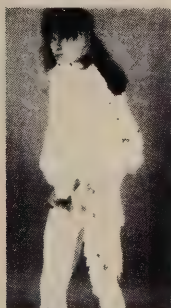
Big lies mob ties cocaine highs

*The capitol hill gang rides again
How much money will you give
Our new crowned king to spend.*

*My blood your blood which is
worse
On this cell block city stret
My blood your blood lift the
curse
Get the masses to the meat.*

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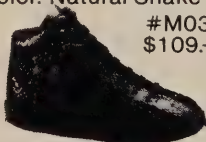
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*Hot lover turn up the heat
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tastes so sweet
I feel a fire burnin' under me
I've got a hunger that your
love's gotta feed.*

*You make me sweat you turn
me 'round
You get me you never let me
down.*

*You make me rock hard baby
all night
Love's like a glove and it fits
just right
You make me rock hard so baby
hold tight
Come on baby let's rock hard
baby all night.*

*I'm under a physical spell
I'm a prisoner and your love is
my cell
Once I get started I can't stop
I can't cool down 'cause this
love is so hot
You make me sweat you turn
me 'round
You get me up you never let me
down.*

*You make me rock hard baby
all night
Love's like a glove and it fits
just right
You make me rock hard so baby
hold tight
Come on baby let's rock hard
baby all night.*

*You make me sweat you turn
me 'round
You get me up you never let me
down.
(Repeat chorus)*

*All night, all night, all night
You make me rock hard.*

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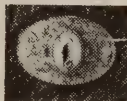
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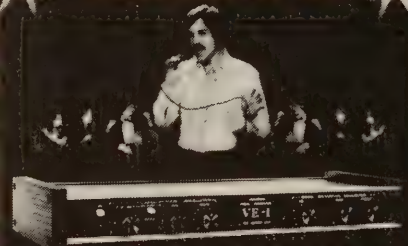


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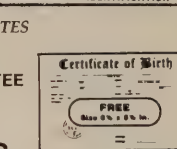
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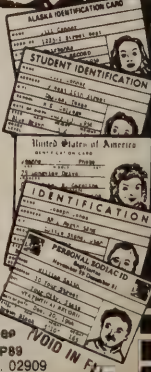
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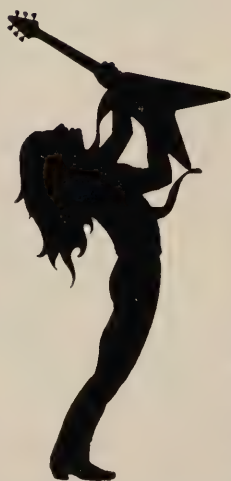
by Michael Shore

"Power, Power... Now you are playing with POWER!" That's the jingle in the TV commercial for the Mike Tyson Nintendo video game. But it applies equally to the latest pair of goodies from Carvin, the mail-order-only makers of first-rate instruments and amps. All

you hard-rocking, guitar-picking *Hit Parader* readers out there: check out Carvin's new DC145 and SX400, and you too can be playing with POWER!

The DC145 is a new electric guitar that's tailor-made for scorching leads, with a neck-through-body design to enhance sustain, a fast-

action neck, locking/fine-tuning tremolo and a unique three-pickup arrangement. The cutaways on its sleek Strat-style body are extra deep to allow better access to the uppermost of its 24 frets, and the fingerboard is top-grade ebony for super-smooth action and durability. You'll notice from the accompanying photo that, in the recent tradition of stripped-down "lead" model guitars, the DC145 has a single control knob — one master volume. There's no tone control, a design based on the belief (borne out in practice over the past few years) that (A) players looking for screaming leads don't really need the treble-cut which tone controls provide, and (B) you can get enough tonal versatility merely by switching between the neck, middle and bridge pickups.



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The Carvin DC145 Guitar.

The Carvin DC145 lets you switch between its three pickups with a Strat-style blade selector. The blade selector has five positions, which allows the unique "out-of-phase" sound (accenting the extreme highs and lows, cutting out the midrange and providing a very sharp, cutting tone) found in the "in-between" position on Strats. But you'll also notice in the photo a little toggle switch below the volume knob: it's a coil-tap, which turns either of the DC145's neck or bridge double-coil humbucking pickups into humbucking single-coil pickups. Between that and the middle-position single-coil pickup, the DC145 has sonic versatility to spare. And since those pickups boast a very high output, the guitar has plenty of — you guessed it — **POWER**. The DC145 lists for \$629 for the standard right-handed model, \$679 for the standard left-handed model, \$749 for the righty with choice of tremolo, and \$799 for the lefty with choice of tremolo.



The Carvin SH400 Head.

To supply that power, you could do a lot worse than go with Carvin's new SX400 amp head, the latest model in Carvin's innovative SX line. The distortion circuit on an amp is of prime importance to the kind of guitarist who reads *Hit Parader*, and this 400-watt, dual-channel monster has most impressive tube-like distortion, thanks to its acclaimed tube simulator circuit. Its built-in MOSFET power amp provides an exceptionally clean tone, as well as that killer-grunge distortion, and there's more than enough output to drive multiple cabinet setups — a good thing if your band is going places, like *up*, as in bigger venues to play. Each channel also has its own active bass/mid/treble EQ for great tonal flexibility. The head enclosure is made of solid-core wood, covered in durable Ozite for roadworthiness. Ideally suited in tone and power to be the central component in a high-output amp stack, the SX400 lists for \$499. For more info on how to play with Carvin's kind of POWER, write Carvin, 1155 Industrial Ave., Escondido, CA 92025.



Casio's PMP-300 "Tone Bank" professional keyboard with MIDI.



Casio's PMP-400 "Tone Bank" professional keyboard with MIDI.

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Casio's new PMP-300 and PMP-400 "Tone Bank" keyboards generate up to 210 different, highly realistic instrument tones, thanks to Casio's new "Casio Dynamic" CD sound source, which is based on 12-bit PCM technology. MIDI multi-timbral capabilities

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HAMER GUITAR

Hamer introduces the Californian Custom 89, a limited edition (only 150 of 'em will ever be made) special version of one of its most popular axes. It features a reverse headstock, ebony fretboard with mother-of-pearl "boomerang" inlays and black-chrome hardware. The high-output OBL pickups — a slanted single-coil at the neck and a double-coil at the bridge — have blade-style magnets for an extra high-powered, cutting sound. Added tonal versatility is provided by a unique "tone contour" control, which does more than the usual treble-cutting. The tone contour also functions as a push-pull switch to alter the wiring of the pickups from series to parallel, offering an even wider range of tonal possibilities. Each Californian Custom 89 is finished in a unique purple pearl metallflake lacquer with matching paint job on the peghead. These soon-to-be collectors' items list for \$1,7770 and are available on a first come first served basis. For more info, write Hamer Guitars USA, 835 W. University, Arlington Heights, IL 60004.

TASCAM GUITAR AMP SIMULATOR

Tascam's new GS-30 Guitar Amp Simulator is designed for recording simulated big-amp sounds onto tape with ease, even for guitarists who don't have the budget or the room to use a This "peripheral recording device" operates much like a dual-channel amp, with a pregain control for overall volume and a drive control to set overdrive. There's also a comprehensive EQ section with high, mid and low controls, plus a presence control for added midrange oomph. And with its two outputs, the GS-30 conveniently offers signal-routing options, like splitting the signal to different effects banks, recording different EQ settings on separate guitar tracks or using one output for a powered monitor speaker. The GS-30 lists for \$225. For more info, write Tascam c/o TEAC, 7733 Telegraph Road, Montebello, CA 90640.

STAR TALK

by **Adrienne Stone**

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport Rob Halford indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking *Star Talk* for help.

Here's your chance to ask your favorite metal mashers those mindboggling questions. *Star Talk* will hunt down your favorite rockers (to the

ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: *STAR TALK*, c/o *Hit Parader Magazine*, Charlton Building, Derby, CT 06418.

This month's question: What changes have you had to make because of your success? (Question asked by Thomas Millman, Jersey City, New Jersey)

JON BON JOVI; "Well, I grew up in the public eye, you know? I mean, I was 20 when I got signed. I'm 26 now. In six years, you better change some, you know? Or you're dead! (laughs) But seriously, I've grown up a lot. I've

had to take my own garbage out at night and clean the house or whatever — I mean, I don't live with my mom anymore. So there's a lot of responsibilities and I've learned to really take care of myself."

JACK RUSSELL (Great White); "I can order two Big Macs now instead of just one. That's as far as my lifestyle's really changed. I can pay my bills on time now, instead of getting all of those fuckin' overdue notices and threats from billing companies. But I'm not rich. The money doesn't make the man. I'm not in rock and roll to make money. I'm in it because I love music."

RICHIE SAMBORA (Bon Jovi); "I can't even go to the supermarket, for God's sake! But thank God that that happens! (laughs) I'm grateful that the kids want our autographs and that they wanna come and hang out with Bon Jovi. It's cool. But there's just not enough time in the day anymore. But I'm having a lot of fun and I'm really happy. We feel real lucky to have the privilege to make records and go out there and play for the kids, so I'm not complaining a bit!"

PETER BALTES (Accept); "I have to do more interviews now than when we first started out. When we went to Japan, they treated us like we were the Beatles. It was unexpected and we have to deal with things like that, but I don't think that stuff really can change me. We have our feet on the ground and we know what it really means to be a rock and roll star — it means nothing, actually. To be honest, I'm very proud of the band and that the audiences are happy buying our album. It's great that people like us, but I never, ever preferred to be treated like a 'rock star'. I really need my privacy to do what I do."

STEPHEN PEARCY (Ratt); "It really didn't change me a lot. I'm still doing the same things that I used to do. The only thing that's different is it's made me more relaxed and confident. But it's not out of hand — I mean, I'm not into it to be foolish or anything."

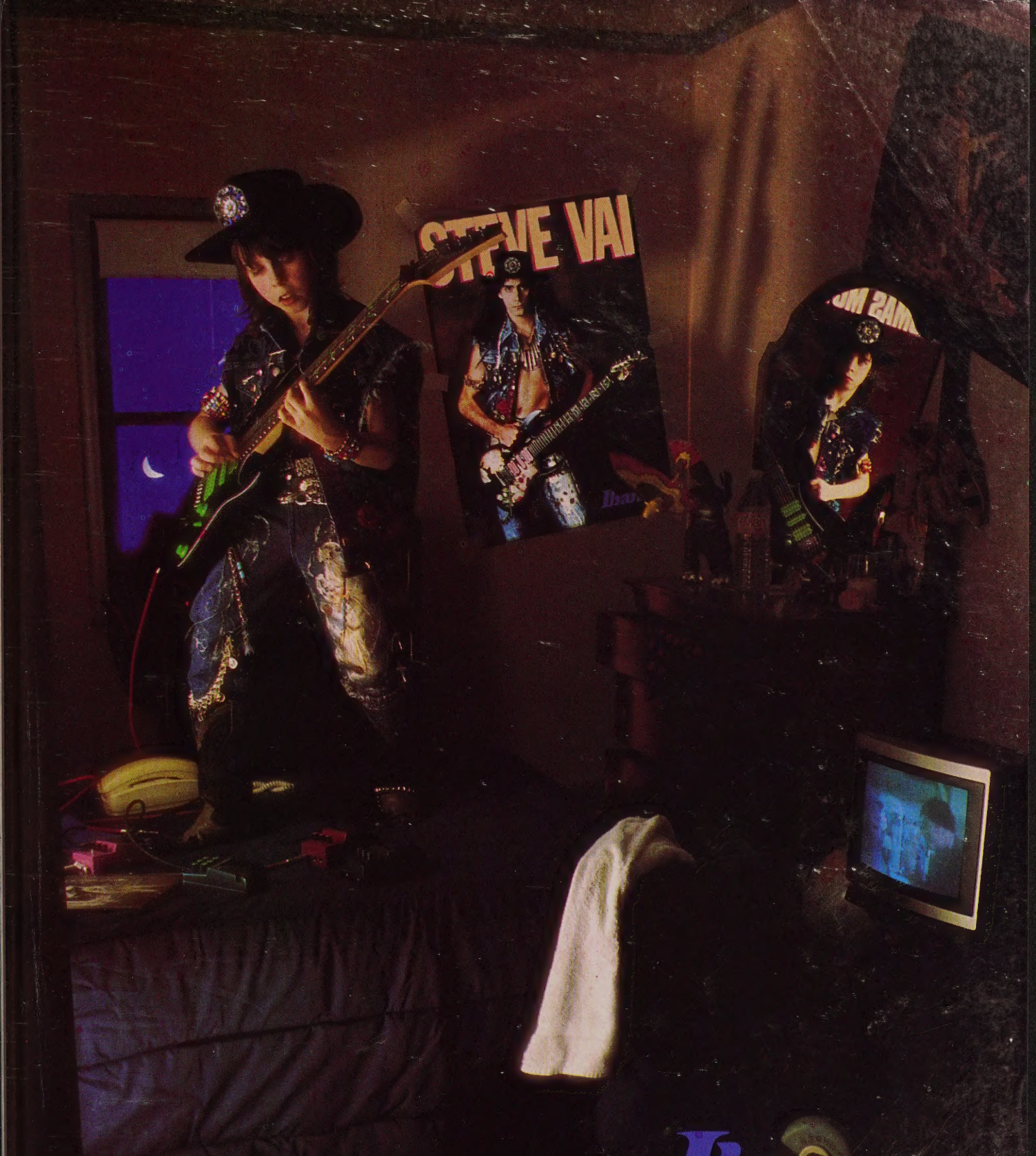
LARS ULRICH (Metallica); "We've never listened to all the people who tell us how great we are. The only people we listen to are ourselves and our managers. That's why any success we have won't change us at all. We still like hanging out with the kids and enjoying a few beers after the show. Nothing else matters, right?"

GEOFF TATE (Queensryche); "So far, we haven't been successful enough to merit changing our lifestyle. In fact, there have been times in our career that have been very difficult — both financially and emotionally. But I think we've turned the corner now. None of us can wait until success starts to change us."



Bob Leafe

Ratt's Stephen Percy: "Success has made me more relaxed and confident."



FROM THE GROUND UP

England's newest upstart, Thomas McRocklin, working out in his "home studio" on the new JEM 777VBK.

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